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THE TREATMENT OF NATURE IN OVID'S METAMORPHOSES

BY

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II. THE TREATMENT OF NATURE IN THE ROMAN POETS

The Roman poets in general did not have a feeling for Nature such as do the poets of the present age, at least if they had such feeling they did not express it. They wrote less of Nature for her own sake and the aspects of Nature which attracted the Roman were usually not the same that attract the modern poet.[1] They had an appreciative interest in her rather than a real love for her. The cold seriousness of the Romans, their matter-of-fact good sense, besides the inflexibility of the language with its limited sentence-structure, together with their realistic tendency did not allow their feeling for Nature to proceed in a very full measure.[2]

Some difference in the ancient attitude toward Nature is to be seen between the poets of the Republic and those of the Augustan Age. The sympathetic or sentimental conception of Nature was foreign to the Roman character at the time of the Republic; and since Roman literature was in its beginning artificial, and had even at its beginning all Greek literature of the best period to depend on, no increase of such feeling could be expected until changes in the national life should allow or encourage it to develop. With the advent of imperial government, with the new fashions and ideas that grew up with it, with the growing tendency to introspection that revealed itself in the imperial literature, a natural and inevitable change in the feeling for Nature was found also.[3] They came to have a very real and widespread

[1] Lübker: Die Naturanschauungen der Alten, Flensburg. Prog., 1867, p.5.
[2] Allen: The Treatment of Nature in the Poetry of the Roman Republic, Madison, Wis., 1899, pp. 215-216.
[3] Harrington, Propertius as a Poet of Nature, PAPA., Vol. XXXII, p.xxi. Allen, op. cit., p. 89.

taste for the beauties of Nature, and a feeling for the country which was more like the modern attitude.[1]

One of the noticeable characteristics of the ancient aspect of Nature was personalization. For primitive man, every animal, tree, flower, river, and rock became pregnant with personality.[2] The laurel was Daphne, the flower was Narcissus, Cyane was a fountain, Galatea was the summer sea, Arachne was the spider, and so on. But this conception of Nature changed with the advent of the Augustan Age. The decay of the polytheistic fancies, which regarded each natural object as identified with some spiritual being, made it less an object of affection and curiosity for its own sake.[3] Then, too, men had greater prosperity and leisure, and the love of Nature is the accompaniment of leisure, culture, and refinement of life. Thus it is that the Roman poets of the Augustan Age are among the truest exponents of the love of Nature in ancient times.

But on the whole the ancient view of Nature was somewhat prosaic and practical, showing a decided preference for fertile, habitable, and accessible country.[4] They did not commune with Nature, linking their souls with hers, nor did they gather from her light from the moral and spiritual world. The more comprehensive view of Nature as a whole, which belongs to thought and reflection rather than to feeling and passion, is rather to be looked for in philosophers than in the poets of the ancient world.

[1]Hardie: Lectures on Classical Subjects, London, 1903. Chapter I, "The Feeling for Nature in the Greek and Roman Poets," p. 32.
[2]Martinengo-Cesaresco: The Outdoor Life in Greek and Roman Poets, London, 1911, p. 159.
[3]Sellar: The Roman Poets of the Augustan Age, Virgil, p. 47.
[4]Hardie, op. cit., p. 21.

Among the Latin poets rivers receive most the epithet of beautiful or lovely; a grove or meadow or cave occasionally; a mountain rarely.[1] In fact they had very little praise to bestow on the mountains. With the exception of a very few of the finer Roman spirits, they seem to have continued throughout their history insensible to the attraction of mountain scenery. In regard to the Alps the Romans never overcame their early feelings of fear and repulsion. They always regarded the mountains as inconvenient obstacles to commerce and conquest. Their most frequent epithets were "remote," "cold," "frightful," "horrid," "bristling", "steep."[2] Perhaps a good share of this feeling was due to the presence of brigandage and wild beasts in the Alpine fastnesses and also to the inability of the Romans to withstand the cold of high altitudes. And it was Rousseau who first discovered that the Alps were beautiful![3] Catullus, who lived in view of the Alps, never mentioned the grandest features of that landscape. Virgil, too, had no praise for them. And the same is true of Horace, who, though he wrote much among the Sabine hills, never recalled their more rugged aspects. Lucretius was the only Roman poet to praise the hills.[4] He alone seemed to have, if not the modern passion for the mountains, at least an awakening sense of their peaceful calm and picturesqueness.[5]

Further, a Roman writer rarely mentions individual peaks -- another indication of the Roman lack of interest. Perhaps no word in the language was more elastic in its meaning than 'mons'; for it

[1]Hardie, op. cit., p. 17. [2]Hyde: The Ancient Appreciation of Mountain Scenery, C. J., Vol. XI, p. 78.
[3]Biese: The Development of the Feeling for Nature in the Middle Ages and Modern Times (Eng. Transl.), London, 1905, p. 261.
[4]Hyde, op. cit., p. 80. [5]Allen, op. cit., p. 206.

was applied to designate any eminence, from the debris piled up by a river flood and the trivial height of Mons Sacer to the Apennines and the chains of the Alps.[1]

The sea, too, was regarded with much the same dread and loathsomeness as the mountains. For the Romans were a home-loving people and dreaded the sea. It became the habit of the poets to utter maledictions even on the invention of ships.[2] And the sea was usually representative of misfortune.[3]

In the treatment of Nature by the poets of the early Roman Republic I quote the findings made by Miss Allen in her studies of the poets of this period. It is interesting to note her statements that the sunset sky is never spoken of,[4] that no mountain, stream, island, or lake in Italy is celebrated with the exception of Catullus' Sirmio.

One-fifth of the fragments of Ennius, Livius, and Naevius treat of Nature. In Ennius little is shown of the artistic beauty and picturesqueness in Nature. In Livius there is no use of Nature in illustration or simile. But in his description of the sea a sense of its life and its power is seen. And he finds a picturesque charm in running water. The descriptions of Nature in Naevius are less interesting. One-eighth of the fragments of Pacuvius treat of Nature. By him the sea is described with force and vividness. References to the dawn by Accius in the one-sixth of his fragments that deal with Nature are noteworthy. Only one-fourteenth of the fragments of Lucilius treat of Nature. The one-fifth of the fragments

[1]Hyde, op. cit., p. 80.
[2]Geikie: The Love of Nature Among the Romans, London, 1912, p. 327.
[3]Allen, op. cit., p. 203. [4]Allen, p. 207.

of Varro that treat of Nature show interesting bits of description. There are a large number of passages referring to Nature in Lucretius. But it is easy to overestimate the quantity of the descriptions, partly on account of the excellency of their quality, partly on account of the frequency with which brief allusions occur throughout the poems. His feeling for Nature, so far as it went, was akin to modern Nature sentiment, but it stopped short of the highest point that modern feeling has touched. He put no soul in her. His references to Nature are found either in purely scientific explanations, or in illustrating from common natural phenomena, philosophical theories or less common phenomena of Nature. In slight contrast with Miss Allen's opinion of Lucretius is that of Lübker who says, "Richly endowed with poetic genius is the inspired Nature poetry of Lucretius."[1] Also that of Sellar: "The idea which Lucretius revealed to the world in fuller majesty and more abounding life than any previous poet or philosopher, was the idea of Nature, not as an abstract conception, but as a power omnipresent, creative, and regulative throughout the great spheres of earth, sky, and sea, and the innumerable varieties of individual existence."[2]

There are many references to Nature in Catullus' poetry, but only two even as long as six lines or more. "It is in comparison that Catullus' sentiment for Nature is the most evident."[3] Catullus' interests were in men rather than Nature, and it seemed to be only under outside influence that he cares to use Nature in any way to deepen and enhance the expression of feelings. Catullus is

[1]Lübker, op. cit., p. 5. [2]Sellar, Virgil, op. cit., p. 205.
[3]Secretan: Du Sentiment de la Nature dans l'Antiquité Romaine, p. 81, quoted by Allen, op. cit., p. 198.

especially rich in epithets of the sea. The longest and most elaborate simile in the poetry of this period is taken from the sea and is found in Catullus. Catullus shows a sympathetic relation between man and Nature. He was the only poet of the period who represents the friendly aspects of the winds, and who represents flowers further than by mere incidental mention.

When we leave the Ciceronian Age and study the poets of the Augustan Age we see a notable change in the poet's aspect of Nature. With the awakening of national enthusiasm and the quickening of a patriotic spirit, the love of Nature was stimulated. And the natural beauty of Italy was eminently fitted to increase this love.[1] Virgil, Propertius, and Horace all praised Italy for the manner in which Nature had endowed her.

Virgil dwelt on the beautiful and pleasing in Nature. He saw her presence in the familiar scenes and objects around him. A sense of the ministering agency of Nature is a more pervading element in his poetry than that of her power and majesty.[2] His pictorial descriptions of Nature, and the exact delineation of her beauties, attained a high degree of excellence.[3] In the Georgics the idea of the presence of Nature added variety, grace, and liveliness to his description of every detail of rural industry.[4] In the Aeneid there is no individual comprehension of definite localities, but in the mild tone color is an inner understanding of Nature, partly in the most charming contrasts, especially if one takes into consideration the Georgics.[5]

[1]Geikie, op. cit., p. 13. [2]Sellar, Virgil, op. cit., p. 208.
[3]Hardie, op. cit., p. 27. [4]Sellar, Virgil, op. cit., p. 208.
[5]Lübker, op. cit., p. 5.

The attitude toward Nature is somewhat different in Propertius. There is no truly pastoral note in his poetry. He had but two ideas, -- Cynthia, and the fame of Propertius as the Roman successor of Callimachus. Neither of these absorbing interests drew him down to Nature's heart, and he hardly knew that it beat at all. His thought of Nature was mostly learned at second hand, and requires for its interpretation not botany, astronomy, or physical geography, so much as a classical dictionary.[1] He does, however, show an extraordinary interest in the sea.

The case is rather the same with Tibullus. He was a student of human nature and character rather than of the phenomena of the world about him. His interests were largely concentrated in his Delia, his Nemesis, and his boy love Marathus. Thus the blush of the cheek, the fire of the eye, the graceful curve of the arm and the shoulder, were to his enthralled heart-vision no less real, and far more dear, than the beauties of the earth and sky.[2] Although a few passages appear to betray some love of Nature's beauty for its own sake, even these are rather monotonous and empty of feeling.

In Horace, on the other hand, we see a real affection for, and appreciation of, the simple beauty of the fields and flocks, the groves, the babbling brooks, the wind in the tree-tops, and the moonlit heavens.[3] More minute analysis of his preferences in describing Nature phenomena shows unusual interest in the sea and the winds, less appreciation of day and night. Fire, the stars, rain, and the

[1]Harrington: Propertius as a Poet of Nature, PAPA., Vol. XXXII, p. xxii
[2]Harrington: Tibullus as a Poet of Nature, PAPA., Vol. XXXI, p. xxxix
[3]Harrington: Horace as a Poet of Nature, PAPA., Vol. XXXV, p. vi.

seasons have impressed him less than we should have expected.[1] Though he did make conventional references to the Greek myths, he prefers to draw his parallels, and no small amount of his inspiration, from the dearest scenes of his childhood, or from those amid which his ripening years were so well at ease. Quite contrary to this view is that of Tyrrell who maintains that Horace's allusions to Nature do not arise from any love of Nature, or sympathetic observation of her various moods, but from a desire to point philosophical reflections and aphorisms.[2]

As a result of the foregoing study we find that the feeling for Nature among the Roman poets varies with the period and the individual. The earlier poets having a colder attitude toward her, we see, and the later poets a feeling akin to the modern feeling, with the exception of Tibullus and Propertius who are so engrossed in the subject of love that Nature has no charms for them, though we do see in Tibullus a real love for the simple life away from the cares and distractions of the city.

A fairly large amount has been written upon the attitude toward Nature of the Romans and I have taken my conclusions chiefly from studies given in my bibliography. These agree fairly well in their results, considering the personal equation, some finding more or less real feeling for Nature among the early poets than others.

Ovid in the Metamorphoses shows a keen enjoyment in the life of Nature, in the outward refreshment to the eye and ear; if not the inward contemplative enthusiasm of Lucretius or the deep

[1] Harrington, PAPA., Vol. XXXV, op. cit., p. vii.
[2] Tyrrell: Latin Poetry, Boston, 1895, p. 190.

meditative joy of Virgil. He is in his element when he passes from the creation and the counsels of the gods to the adventures of the young gods and nymphs of the woods and streams. He uses Nature as a background or setting, not to human action and emotion so much as to the actions and emotions of these nymphs and gods.

Ovid's personification of Nature is more than likely not a natural expression of a peculiar feeling for Nature but is due to the fact that the idea of metamorphosis requires personification.

He had less genius, but more imagination, than Horace.[1] His imagination reaches lofty heights in his descriptions of the Cave of Sleep (XI, 592-615); the Palace of the Sun (II, 1-18, 23-30); and the course of Phaethon through the sky (II, 47-366).

Probably the Metamorphoses of Ovid convey as good an idea as anything in Latin literature of the various influences active in the Alexandrian poetry, and the kind of scene which he takes most delight in painting is that of a cool, clear stream hidden in the thick woods and haunted by the nymphs.[2]

[1] Woermann: Über den landschäftlichen Natursinn der Griechen und Römer, Munich, 1871, p. 94.

[2] Sellar, Virgil, op. cit., p. 46.

III. THE TREATMENT OF NATURE IN OVID'S METAMORPHOSES

In making this study I shall treat the different phases of inanimate Nature in the following order: sky, sea, rivers and lakes, mountains, woods, plants, the earth, and fire.

THE SKY

In the fifteen books of the Metamorphoses Ovid refers to the sky throughout, most often by the word caelum, sometimes by axis, by arx, often by sidera, and once by plagum. Caelum frequently refers to the abode of the gods (IV, 19; 189; 478; V, 373; X, 532; XII, 62; XIII, 856; XV, 779). Usually reference to the sky is made with epithets, as serenum, altum, liquidum, convexum, cognatum (i.e., kindred to the earth), fulgens, repurgatum, apertum, sidereum, pluvium, medium, liberiore (XV, 301), purpureum, aetherium axem, and caelestes plaga. He divides the sky into five zones mentioned in I, 46, and II, 131, and he speaks of the torrid zone as ardentior. He uses the adjective caeruleus eighteen times.

(a) Air

Ovid refers to the air oftenest by the word aër, twice by immensum, three times by inane. Reference to the upper air is made by the word aether. He speaks of the air as circumfusus, lucis egens, spissus, agitabilis, tenuissimus; and he characterizes the ether as liquidus et gravitate carens, altus, arduus, sacer, pervius, and aureus. He uses the adjective aerius once, in aeriis regionibus, and the adjective aetherius five times.

(b) Sun

Throughout the Metamorphoses references are found to the sun, less often as the mere sun that lights the world, than as personified, now as Phoebus, as Titan, as Sol, now as the son of Hyperion, now as the father of Phaëthon. The light of the sun is often noted, either by lumen or lux, and its splendor by nitor and iubar, its rays by radius and ictus. Epithets applied to the sun and its light are aetherius, nitidissimus, aureus, hibernus, gravis, obscurus incertus, altus, occiduus, candidus, rapidus, clarus, radiatus, micans, luridus, oriens, medius, cadens, tristis, sidereus, dubius, serus, and almus.

Two similes are taken from the sun, one comparing the change from a sad to a joyful countenance to the sun which comes forth from a cloud; V, 569-571:

> nam modo quae noterat Diti quoquo maesta videri,
> laeta deae frons est: ut sol, qui tectus aquosis
> nubibus ante fuit, victis e nubibus exit.

The other compares the shining eyes of Salmacis to the reflected sun; IV, 347-349:

> flagrant quoque lumina nymphae
> non aliter, quam cum puro nitidissimus orbe
> opposita speculi referitur imagine Phoebus.

It is interesting to note Ovid's reason for the sun not being red at noon as it is in the morning and evening; XV, 192-195:

> ipse dei clipeus terra cum tollitur ima,
> mane rubet, terraque, rubet, cum conditur ima:
> candidus in summo est, melior natura quod illic
> aetheris est terraeque procul contagia fugit.

The sun is conceived of as guiding a chariot drawn by four horses through the sky. The horses are mentioned by name in II, 153-4, Pyroïs, Eoüs, Aethon, Phlegon. They are characterized as volucer and anhelus.

The course of the sun is described by the sun himself in II, 63-73, when he is trying to dissuade Phaëthon from taking his chariot:

> ardua prima via est, et qua vix mane recentes
> enituntur equi. medio est altissima caelo,
> unde mare et terras ipsi mihi saepe videre
> fit timor, et pavida trepidat formidine pectus:
> ultima prona via est et eget moderamine certo:
> tunc etiam, quae me subiectis excipit undis,
> ne ferar in praeceps, Tethys solet ipsa vereri.
> adde quod assidua rapitur vertigine caelum
> sideraque alta trahit celerique volumine torquet.
> nitor in adversum, ne me, qui cetera, vincit
> impetus, et rapido contrarius evehor orbi.

The two most notable passages concerning the sun are found in Book II, one the description of the Palace of the Sun, the other the story of Phaëthon driving the chariot of the Sun. The description of the Regia Solis (II, 1-18, 23-30) is exceptional, telling much in a few words, giving many details. The Sun is represented as the central figure with the seasons attending around him, each personified as an individual being, and portrayed with distinctive attributes:

> Regia Solis erat sublimibus alta columnis,
> clara micante auro flammasque imitante pyropo,
> cuius ebur nitidum fastigia summa tegebat;
> argenti bifores radiabant lumine valvae.
> materiam superabat opus: nam Mulciber illic
> aequora caelarat medias cingentia terras
> terrarumque orbem caelumque, quod imminet orbi.
> caeruleos habet unda deos, Tritona canorum
> Proteaque ambiguum balaenarumque prementem

Aegaeona suis immania terga lacertis,
Doridaque et natas, quarum pars nare videntur,
pars in mole sedens viridis siccare capillos,
pisce vehi quaedam. facies non omnibus una,
non diversa tamen: qualem decet esse sororum.
terra viros urbesque gerit silvasque ferasque
fluminaque et nymphas et cetera numina ruris.
haec super imposita est caeli fulgentis imago,
signaque sex foribus dextris totidemque sinistris.
. . . . . .
. . . . . purpurea velatus veste sedebat
in solio Phoebus claris lucente smaragdis.
a dextra laevaque Dies et Mensis et Annus
Saeculaque et positae spatiis aequalibus Horae
Verque novum stabat cinctum florente corona,
stabat nuda Aestas et spicea serta gerebat,
stabat et Autumnus calcatis sordidus uvis,
et glacialis Hiems canos hirsuta capillos.

Ovid's power of imagination is at its greatest in the story of Phaëthon (II, 47-366). The passage is interesting but too long for quotation. Phoebus gives his son careful directions, telling him to spare the lash, to take a middle course, not too low nor too high, nor to the right near the Serpent nor to the left near the Altar. So Phaëthon starts but the horses feel the lighter weight and the chariot goes leaping through the air. He cannot find the road, nor can he control the horses. The Bears grow hot and the Serpent too. The distance looks long and Phaëthon knows not what to do and drops the reins. The horses rush along near the earth and everything is ablaze. It even causes the people of Aethiopia to turn black, and Libya becomes a desert. The fountains and springs are dried up and the rivers boil. The Nile flees and hides its head, 'quod adhuc latet.' The Earth can not stand it and pleads with Jupiter to destroy her rather by his thunderbolt than in this ignominious fashion. He had no clouds of rain to send down to help her so he hurls a bolt upon Phaëthon and kills him. The fire is put out, but Phoebus, sick with grief, lets the world go a whole day

without light. Then Jupiter restores the springs and rivers and forests to the Earth, taking special interest and care in Arcadia.

The tale is truly imaginative and picturesque but in the enumerating of places touched by the fire, it is too geographical; between lines 216 and 259 is a long list of mountains, rivers, and countries affected, sometimes mentioning their more noticeable characteristics, as Parnasus biceps, celer Ismenos, Euphrates Babylonius. It is such a list as one could read in any geography, and while it is an ingenious weaving of proper names into verse it is decidedly not poetry. And in the personalizing of Earth it is often hard to tell just when she appears as an earth-goddess and when as the earth-thing.

(c) Dawn

Ovid must have loved the dawn, for it is always spoken of in a pleasing fashion. It is called lutea Aurora (VII, 703); udis veniens Aurora capillos (V, 440); the praevia lucis (XV, 190); and purpura Aurora (II, 113). Sometimes he refers to it by lux, as nova luce. There is just one simile taken from the dawn, comparing Diana's blush to the rosy dawn. His beautiful description of the dawn in Book II, 112-114, which gave the idea of Guido's famous picture of Aurora, shows his characteristic want of spiritual feeling; it is imaginative but too clear-cut. Aurora opens her gates and is beheld in her court full of roses just as any human being might be seen. There is no idea of any great spiritual power behind the daily miracle of the dawn. We will find this lack of spiritual feeling throughout the Metamorphoses. Every phenomenon of Nature is accounted for in a cold-blooded fashion; e. g., mulberries are dark because they were stained with the blood of Pyramus and Thisbe;

thunder is caused by the clouds clashing together; Iris makes the rainbow by trailing through the sky. And so Aurora brings the dawn:

> ecce vigil nitido patefecit ab ortu
> purpureas Aurora fores et plena rosarum
> atria. Diffugiunt stellae, quarum agmina cogit
> Lucifer, et caeli statione novissimus exit.

(d) Moon

Ovid's treatment of the moon is decidedly different from that of modern poets. Nowhere does he have an extended passage about the moon. He comes closest to realizing its beauty when he speaks of it once as aurea luna, and once as niveae Lunae. He mentions the horns of the moon and its different phases, but merely as an astrologer would mention it. Epithets he applies to the moon besides those mentioned above are dimidia, plenissima, solida, oriens and nocturna. He personifies it as Phoebe, Luna, and Diana, and once he speaks of the chariot of the moon, as he did the chariot of the sun. Often he connects the phases of the moon with human affairs, as when in XV, 312, he says that the Athamanians set wood on fire by water when the moon "recessit in minimos orbes." This idea is still extant, with the farmer who plants his potatoes in "the light of the moon." Two similes are taken from the moon; in III, 682, Ovid compares the tail of a man who has been metamorphosed into a fish to the horns of the half-moon. And in IV, 329-333, he compares the blush of a boy to the eclipsed moon.

(e) Stars

The treatment of the stars shows Ovid somewhat more appreciative. He speaks of the stars with the words stella, sidera, astra, and once by iubar. Often when he uses the word sidera he

merely means the sky without any special reference to the stars. The verb mico used in reference to the stars shows that he has some appreciation of their twinkling light. Epithets applied to the stars are aurea, radians, alta, caelestis, pluviale, clarissimus, comans, micans, and perennis. They are mentioned as being the only lights in the sky when Medea goes out into the midnight. The particular star Lucifer is often mentioned as obscurus, clarus, caerulus, or clarissimus. There is one particularly apt description of Lucifer, IV, 663-4:

> admonitorque operum caelo clarissimus alto
> Lucifer ortus erat.

In VII, 193, the stars are prayed to as the golden stars which with the moon succeed the fires of the day. The adjective stellatus is used once as applied to Argus, and sidereus once meaning born of a star. A few comparisons are taken from the stars. The eyes of Narcissus are called twin stars (III, 420). And Daphne's eyes are "micantes sideribus similes" (I, 498-9). The fall of Phaëthon through the air is compared to a falling star, bearing a trail behind it, which though it does not fall, seems to have fallen (II, 319-322). And to Mercury who loves Herse her beauty outshines the beauty of the other maidens as Lucifer outshines the stars and as the moon outshines Lucifer (II, 722-724).

The idea of the Milky Way is interesting, for by it the gods go to the palace of Jupiter, and fronting on it the gods have their homes. The description of this street of "the four hundred" will be quoted in full, I, 168-176:

est via sublimis, caelo manifesta sereno:
lactea nomen habet, candore notabilis ipso.
hac iter est superis ad magni tecta Tonantis
regalemque domum. dextra laevaque deorum
atria nobilium valvis celebrantur apertis;
plebs habitat diversa locis; a fronte potentes
caelicolae clarique suos posuere Penates.
hic locus est, quem, si verbis audacia detur,
haud timeam magni dixisse Palatia caeli.

Ovid mentions many of the constellations by name, usually regarding them as active. Constellations representing animals are Aries, Pisci, Cancer, Oleniae sidus pluviale capellae, Triones, Taurus Leo, Scorpius, Anguis, and the Haedi. These constellations are described as cornua Tauri, violens Leo, tortus Anguis, gelidi Triones, aquosi Pisci, aequorei Pisci, and litoreus Cancer. He speaks of the Scorpion "curving out his cruel arms in a long circle," and "the Cancer curving out his arms in another direction," "the cold bears tried to dip into the forbidden sea," "and the Serpent usually cold grew hot with rage," changes caused when Phaëthon drove the chariot of the Sun. Other constellations mentioned are Arctos, "the gleaming sword of Orion", Helice, Boötes, the Pleiades, the Haemonius arcus, Taygetes, the Hyades, Ara, Hesperus the evening star, and Nixi genu, that is, the constellation of Hercules. Arctos is called gelidus. All of the constellations are treated in a personalized way, for they were considered as being human beings or animals metamorphosed.

(f) Clouds

The words nimbus, nubila, nubis, and nebula used in the Metamorphoses do not always mean "cloud" in the way we think of clouds. A great many times Ovid seems to consider clouds as an essential part of the sky, not just there in rainy times. Then, again,

he speaks of the clashing of the clouds as causing thunder, as in I, 268, when the south wind presses his broad hand on the low-hanging clouds, there is a crash. And in XI, 435, the winds trouble the clouds of the sky and shake out the red fires with their fierce blows. Lastly, in XII, 51-52, it is Jupiter who causes the black clouds to clash. Clouds are spoken of as hiding the sun and the stars. Mt. Parnassus rises above the clouds, as also does the citidel of Cadmus. A cloud is often used to wrap about a human being for protection. Nebula sometimes is used to mean a vapor rising from a river, nimbus often seems to mean the rain itself and in XIV, 543, to mean hail. In I, 54, the clouds and mists are ordered to take their places out of Chaos. The clouds, scorched, smoke when Phaëthon brings the chariot of the Sun too close to them. Medea with her magic has power to drive the clouds.

Epithets used to describe the clouds are gravis, densus, hiemalis, pendentia, fusca, cava, tristia, umida, cava, adsiduus, ater, fulvus, aquosus, spissus, niger, piceus, bibulus, caecus. They are spoken of as terrifying the hearts of human beings. The manner in which the clouds receive water is explained by saying that Iris draws up the water and brings it as food to the clouds (I, 271). The Centaurs are twice called Nubigenae. Two similes are taken from the clouds; wool is said to be like clouds, VI, 21; and in IV, 620-622, Perseus is carried hither and thither through the air by the warring winds like a rain-cloud.

(g) Rain

Nowhere in the Metamorphoses does Ovid speak of the rain as "the gentle rain." He speaks of the lack of rain when Phaëthon

drove the chariot of the Sun, of rivers swollen with rain, of too much rain destroying the crops, of rain at sea, of a bay protected from the rain, of a rainbow after a rain, of the Curetes springing from showers, but never of the pleasing quality of rain. Epithets applied to the rain are largus and primus. He speaks of a heavy rain causing the Muses to take shelter in the home of Pyreneus. Here he uses the word tempus for the storm.

There is a vivid description of a storm at sea in XI, 478ff. The sea begins to whiten, the east wind to blow more violently. The sailors hurry around to close the oar-holes, to furl the sails, and to pour out the water. The storm increases and the captain does not know what to command or to forbid. Everything resounds with the shouts of the men, with the crash of the waves, and with thunder. The waves seem to touch the sky and to sprinkle the clouds. Now the ship seems to look down into the depths of Acheron, and now to look up into the top of heaven from an infernal pool. The rain falls in sheets, so that it seemed as if the sky had gone into the sea and that the sea had risen to the sky. The sails are drenched with rain. Black night presses with its shadows and storm. There are constant flashes of lightning and the waves gleam. All are terrified. At last the ship is sucked into the depths, a large part of the sailors perishing. The dawn was dim and Lucifer hides his face with thick clouds. The description is so graphic one can almost feel that one is in it.

The rainbow is mentioned four times, three times in connection with Iris, the goddess of the rainbow. In XI, 589 ff., Iris puts on her robe of a thousand colors and marks the sky with a rain-

bow curve. In XI, 632, and XIV, 838, she goes over her curved bow as if it is her own special highway. In VI, 61-67, a cloak of many shades is compared to the rainbow. Here only is the rainbow mentioned as coming after a rain.

> qualis ab imbre solet percussis solibus arcus
> inficere ingenti longum curvamine caelum,
> in quo diversi niteant cum mille colores,
> transitus ipse tamen spectantia lumina fallit:
> usque adeo quod tangit idem est; tamen ultima distant.

(h) Thunder and Lightning

Thunder and lightning are scarcely distinguished by Ovid, the same words being used for both, except in the case of tonitrus which is used only for thunder. Thunder, as mentioned above, was thought to be made by the clouds crashing together. Thunder, too, as is the case with the clouds, doesn't always seem to be connected with rain but Jupiter, called the great Thunderer, hurls his bolts whenever he sees fit, for purposes of destruction or to cause fear. Fax is used once to mean lightning as also is ignis. Fulmen and fulgur mean lightning or thunder, and flamma is so used once. Epithets applied to the thunder and lightning are vaga, terribilis, vibrata, inevitabile, levius, penetrabile, saevior, vindex, rapida, and trisulcus. After Jupiter killed Phaëthon with a thunder bolt it is called "orbatura patres," depriving fathers of their children. The adjective fulmineus is used once in the sense of murderous. In IV, 12, Bacchus is called Ignigena, born of a thunderbolt. There are three similes taken from the thunder and lightning. In VIII, 338-339, a boar rushes violently upon his enemies as lightning struck out from clashing clouds. In VIII, 355, the boar's anger burned no less gently than lightning. And in XII, 49-52, the murmur of

Rumor's dwelling place is compared to the last thunderings when Jupiter has caused the black clouds to resound.

(i) Snow

Ovid does not dwell on the beauty of snow. In telling of the arrangement of the universe after Chaos he mentions the fact that deep snow covers two of the zones, the arctic and the antarctic. When Phaëthon drives the chariot of the Sun he says that Mt. Rhodope will lose its snows. Boreas says it is he who by force makes the snow hard. And the river Achelous is swollen by the snows melting in the mountains. Pythagoras was the one who told the people whence come the snows. The only epithet used about the snow is alta. The adjective niveus is often used, applied to birds, milk, pebbles, color, and bodies, the latter use being especially noticeable and striking for Mercury laid his snow-white body down on the yellow sands. The use of this adjective shows some slight appreciation of the whiteness of the snow.

There are two similes taken from the snow. In II, 852-853, Mercury's color is like the snow which has not been trampled nor melted by the rainy south-wind. And in IX, 220-225, as rain is said to congeal because of the cold winds and become snow, and then the snow whirling about hardens into hail, so the moisture of Lichas' body hardened when he was hurled through the air.

(j) Hail

Hail is mentioned five times, three of these being in simile. As Boreas hardened the snow, so he says he strikes the earth with hail. In XIV, 543, as a goddess was addressing Turnus a heavy rain began to fall, mixed with leaping hail. Epithets

applied to the hail are hiberna, spissa, and saliens. One of the similes is mentioned above in connection with the snow. One is in V, 158, when the weapons fly thicker than winter hail. And in XII, 475, the weapon in question leaped back like a hailstone from a roof.

(k) Frost

Hoar-frost is mentioned twice. In III, 488, Narcissus wastes away because of his love as hoar-frost in the morning melts in the heat of the sun. And in VII, 268, Medea gathers hoar-frost under the full moon for her brew.

(l) Winds

The winds are present throughout the Metamorphoses. After the universe was settled from Chaos, the four winds were sent to their different homes, the Zephyr to the western shores, the rainy Auster to the south land, the horrifer Boreas to Scythia and the north, Eurus to the dawn and the Arabian kingdoms. The winds roughen the waters; they with thunder produce cold; they drive the ships on the seas; icicles are congealed by the winds; as are also rain and snow; winds dispel the clouds; they strike the clouds together causing thunder; they fan sparks to life; they injure the crops; they hurl leaves from the trees; they break the masts of ships; Jupiter snatches people in a whirlwind to put them in the sky as constellations; when Pan sighed the winds moving in the reeds make a soft complaining sound; the cave of Envy is without wind; Perseus is driven through the air by warring winds; Medea has power to dispel and call the winds; Acoetes learned the homes of the winds; the winds bare the body of Daphne as she is pursued by Apollo; they make the sea impassable; a certain flower is so susceptible to the

breeze it is called Anemone, meaning "wind-flower"; Pythagoras tells his listeners whether it is Jupiter or the winds that cause thunder; the wind nourishes the chameleon; Medea invokes the winds. The idea of the winds shut up in prison by Aeolus is frequent, and the story of Ulysses' comrades opening the bag of winds entrusted to him by Aeolus is mentioned. When Alcyone, the daughter of Aeolus, broods upon her nest he keeps the winds shut up so that the sea will be smooth. The winds struggling below the earth for an outlet caused a level plain to rise, making a hill near Troezen in Argolis. The west-wind is the most pleasing. In the Golden Age the gentle sephyrs constantly caress the flowers with warm breezes. And Lilybaeon in Sicily is exposed to the soft zephyrs. The south-wind usually means rain. The rain ceased when the south wind was overcome by the north wind; snow is melted by the rainy south wind; Pachynus in Sicily is turned toward the rainy south wind. But rain is not always mentioned in connection with the south wind; the peaceful south wind drives a ship; reeds are stirred by the gentle south wind; Charybdis is tossed by the south wind; a tree is overthrown by the mad south wind; the warm south wind blows with deadly heat; the cloud-bringing south wind seized a ship and tossed it about with its great blast. The usual description of the north wind is horrifer. People should wear wool to protect them against the horrifer Boreas; ships are driven by the headlong Boreas. The east wind is often mentioned in connection with driving ships; the horses of the Sun pass the home of the East wind in the beginning of their course.

The most noticeable personification of the wind is in the seventh book, lines 810 ff., when Cephalus wooes the breeze, calling her "Aura"; his wife Procris hears him call her and thinking Aura is

a woman she committs suicide. In I, 264-269, the south wind, Notus, is described as flying away on dripping wings, his terrible face covered with pitchy darkness; his beard is heavy with rain, and water flows over his white hair; clouds rest on his forehead, and his wings and robe shed moisture; and as he presses the overhanging clouds with his broad hand, a crash comes forth, and then the dense clouds pour forth rain. There is slight personification of the winds in speaking of their rabies in V, 7. And when the winds are mentioned by name usually some personalizing is felt.

Several similes are taken from the winds and breezes. Daphne flees her lover swifter than the breeze, I, 502-3. A murmur arising among people is compared to the murmur of the pine-groves when the rough east wind whistles through them, XV, 603-606. In IX, 661-665, the change of Byblis to a fountain is compared to the melting of ice when touched by the "spirantis lene favoni." And in XIII, 806, Galatea runs swifter than the winged breeze.

(m) Day and Night

When the day is mentioned it usually refers merely to time. Its light is understood only a few times. One whole day had no sun when Phoebus was mourning the loss of his son Phaëthon, and ever after he hates the light of day. Perseus takes his flight only during the day but alights at nightfall, being afraid to trust himself to the night. The day is given over to talking and feasting, the night to sleep. Night and day are often spoken of together, denoting continuity of action. The day is once personified as standing on the right hand of the Sun in the palace of the latter. Epithets applied to the day are: alma, longus, nitidus, sera, and

placidus. The adjective diurnus is used twice.

There is no word in Latin for "noon" but that time is spoken of by medius dies, and such circumlocutions as, "medio sol est altissimus orbe," "fecerat exiguas iam sol altissimus umbras," "iamque dies medius rerum contraxerat umbras, Et sol ex aequo meta distabat utraque," "nunc Phoebus utraque distat idem terra", "iamque fere medius Titan venientis et actae Noctis erat, spatioque pari distabat utrimque," and "medio cum plurimus orbe Sol erat et minimas a vertice fecerat umbras."

The twilight is mentioned as bringing in the night; as the twilight with its doubtful light; as the twilight that drives away the late day. The difference between the heat of morning, evening, and noon is mentioned in XV, 310, in that it is queer that the waters of the river Ammon are cold at noon, but warm in the morning and evening. There is a good description of twilight in IV, 399-401:

> iamque dies exactus erat, tempusque subibat,
> quod tu nec tenebras nec posses dicere lucem,
> sed cum luce tamen dubiae confinia noctis:

As there is no word for noon, neither is there one for sunset, but that time of day is expressed in various ways:

> Iam labor exiguus Phoebo restabat, equique
> pulsabant pedibus spatium declivis Olympi.
> (VI, 486-7)

And

> Pronus erat Titan inclinatoque tenebat
> Hesperium temone fretum.
> (XI, 257-8)

and also,

seram pepulere crepuscula lucem,
umbraque telluris tenebras induxerat orbi:
(XV, 651-2)

Night is sometimes referred to as denoting mere passing of time, and point of time; sometimes as suitable for the perpetration of some crime because of its deep blackness; now as the time for orgies, for dangers, and for storms; and in VIII, 81, it is called "curarum maxima nutrix." But the most noticeable impression left with us after a study of night in the Metamorphoses is the fact that night is the time for danger and crime. Epithets used in connection with the night serve to deepen this impression: atra, perpetua, Stygia, caeca, densissima, nigra, and umida. The still silence of midnight is wonderfully portrayed in the following description; VII, 180-188:

postquam plenissima fulsit
et solida terras spectavit imagine luna,
egreditur tectis vestes induta recinctas,
nuda pedem, nudos umeris infusa capillos,
fertque vagos mediae per muta silentia noctis
incomitata gradus. homines volucresque ferasque
solverat alta quies: nullo stant murmure saepes:
immotaeque silent frondes, silet humidus aer:
sidera sola micant.

Night is personified a number of times. It is prayed to as a goddess. It is spoken of as conscia and invidia. And in the story of Pyramus and Thisbe there is the statement that "una duos . . . nox perdet amantes," IV, 108. The adjective nocturnus is used once.

(n) Seasons

The first age after Chaos was the golden age. Then Spring was everlasting but when the silver age came Jupiter shortened the time of the ancient spring and through winter, summer, changeable autumn, and short spring he made the year into four seasons (I, 116ff.) In XV, 199-213, there is an excellent description of the seasons, comparing them to the different stages in the life of man, reminding us a great deal of Shakespeare:

> quid? non in species succedere quattuor annum
> aspicis, aetatis peragentem imitamina nostrae?
> nam tener ac lactens puerique simillimus aevo
> vere novo est: tunc herba recens et roboris expers
> turget et insolida est et spe delectat agrestes;
> omnia tunc florent, florumque coloribus almus
> ludit ager; neque adhuc virtus in frondibus ulla est.
> transit in aestatem post ver robustior aetas
> fitque valens iuvenis: neque enim robustior aetas
> ulla nec uberior nec, quae magis ardeat, ulla est.
> excipit autumnus posito fervore iuventae
> maturus mitisque inter iuvenemque senemque,
> temperie medius, sparsus quoque tempora canis.
> inde senilis hiems tremulo venit horrida passu,
> aut spoliata suos, aut, quos habet, alba capillos.

With the exception of this passage describing the seasons they are not dwelt on at length. Spring is the most pleasing. It was aeternum in the golden age, perpetuum in a grove in which Proserpina was wont to play, and the most pleasing age of man is called the short springtime of youth; whenever spring drives winter away the hyacinth rises and appears on the green grass. The danger of a frost in spring is felt in the wish Iphis makes to Anaxarete, saying, "May the spring frost not harm your growing fruit," XIV, 763-4. Summer is mentioned merely as a point of time, and once its midsummer heat is noted. Autumn is the season for fruits; it is the time when the leaves are blown from the trees; it is stained with the

trodden grapes; autumn is mellow and mature; and it is changeable. Winter is characterized by its deadly chill and stormy weather, and often the word hiems is used to mean storm. All four seasons are personified as attendants about the Sun in his palace.

(o) Points of the Compass

The four points of the compass are mentioned, but the east and the west more often, as they are the points at which the sun rises and sets. The east is expressed by ortus, oriens, and Eoum caelum; the west by occasus, and Hesperium caelum, and once Vesper seems to mean the west rather than evening. The north and south poles are spoken of, the south as the australis polus, and the north as the polus glacialis.

(p) Time

Time is noted by the hour, day, month, seasons, and year. They are all personalized as attendants about the Sun in his palace. And the hours are again personified when Titan commands the swift hours to yoke his horses. Time and age are personified in the following apostrophe; XV, 234-6:

> tempus edax rerum, tuque, invidiosa vetustas,
> omnia destruitis, vitiataque dentibus aevi
> paulatim lenta consumitis omnia morte.

In XV, 179-184, there is a clever description of time, comparing it to a river:

> ipsa quoque assiduo labuntur tempora motu
> non secus ac flumen. neque enim consistere flumen,
> nec levis hora potest: sed ut unda impellitur unda,
> urgeturque eadem veniente urgetque priorem:
> tempora sic fugiunt pariter pariterque sequuntur
> et nova sunt semper.

Note that the hour is called levis hora. Epithets for the year are longus, volvens, repetitus. Ovid denotes the passing of time in the following poetical manner:

luna quater iunctis implerat cornibus orbem:
(II, 344).

iam tempora Titan
quinque per autumnos repetiti duxerat anni.
(VI, 438-9)

decimum premeretur sidere signum
(IX, 286)

perque novem erravit redeuntis cornua lunae
(X, 479)

ante . . . quam luna bis impleat orbem.
(XI, 453)

cum sol duodena peregit
signa
(XIII, 617-18)

signa deus bis sex acto lustraverat anno.
(XI, 571)

dumque quater iunctis explevit cornibus orbem
luna, quater plenum tenuata retexuit orbem,
(VII, 530-31)

sexta resurgebant orientis cornua lunae
(VIII, 11.)

tertius aequoreis inclusum Piscibus annum
finierat Titan
(X, 78-9)

iamque coactis
cornibus in plenum noviens lunaribus orbem
(X, 295-6)

I shall close my study of the sky with the list of portents that took place at the time of the assassination of Julius Caesar, XV, 783-790:

> arma ferunt inter nigras crepitantia nubes
> terribilesque tubas auditaque cornua caelo
> praemonuisse nefas. solis quoque tristis imago
> lurida sollicitis praebebat lumina terris.
> saepe faces visae mediis ardere sub astris,
> saepe inter nimbos guttae cecidere cruentae.
> caerulus et vultum ferrugine Lucifer atra
> sparsus erat, sparsi Lunares sanguine currus.

IV. THE SEA

The sea has many words in Latin by which it is designated. Among those used by Ovid in the Metamorphoses are aequor, mare, unda, pontus, freta, pelagus, gurges, profundum, imum, altum, campus, sal, umor. Epithets used of the sea are inimicus, tumidus, magnus, altus assiduus, apertus, latus, rapidus, longus, surdus, amarus, concussus, indignans, navifragus, surgens, caeruleus, ingens, non notus, turbatus, refluus, restagnans, pacatus, placatus, complexus terram, immensus, saevus, asper, fervens aestibus, opacus, innabilis, decrescens, spumosus, fessus, nitidus, alludens, haustus, motus, vitreus, labens, rapax, letalis, raucus, fallax, exultans, and circumfluus. A dry-dock, siccum navale, is once mentioned, III, 661. The tide is mentioned three times, twice as aestus secundus. The adjectives aequoreus, marinus, and bimaris are used a few times. The waves of the sea are spoken of, the epithets used showing Ovid's general abhorrence of the sea: ignotus, tumidus, niger, aequoreus. A vertigo in the sea is mentioned once, in XI, 548.

Gods of the sea mentioned are Triton, Neptune, Proteus, Oceanus, and Nereus; and Amphitrite the daughter of Nereus is men-

tioned once meaning the sea itself, I, 14. Neptune is called the rex aquarum, X, 607; caeruleus frater (of Jupiter), I, 275; Pelagi rector, IV, 796; Tridentifer, VIII, 596; Oceanus is called senex, I, 510; Triton calms or rouses the waves by blowing on his shell, I, 333; II, 8; XIII, 919. These gods are so closely connected with the sea that often when they are mentioned the sea is meant. Other expressions as maris ira, I, 330; ponti tristis imago, X, 427, show some personalizing of the sea.

Two similes show the idea that the sea is the receiving place for the rivers of the world; Hades receives all souls as the ocean receives the rivers; IV, 440-441:

> utque fretum de tota flumina terra,
> sic omnes animas locus accipit ille.

The ever-hungering Erysichthon is compared to the ocean, VIII, 826-32:

> utque fretum recipit de tota flumina terra
> nec satiatur aquis, peregrinosque ebibit amnes:
> . . . . . .
> sic epulas omnes Erysichthonis ora profani
> accipiunt, poscuntque simul.

Ovid, like the other poets among the ancients, felt a strong dislike for the sea, and even for ships. I mentioned above in the treatment of the winds and storms his singularly graphic description of a storm at sea in which Ceyx, the husband of Alcyone, was drowned. Alcyone's thoughts of the sea are more than likely Ovid's own; XI, 427 ff.:

> aequora me terrent et ponti tristis imago!
> et laceras nuper tabulas in litore vidi,
> et saepe in tumulis sine corpore nomina legi.

Anaxarete who spurns the love of Iphis is compared to the cruel waves; XIV, 711-714:

saevior illa freto surgente cadentibus Haedis,
. . . . . .
spernit et irridet.

Besides the ordinary dangers at sea, of shipwreck and storm, were Scylla, Charybdis, the Symphlegades, and Syrtis:

quid quod nescio qui mediis concurrere in undis
dicuntur montes, ratibusque inimica Charybdis
nunc sorbere fretum nunc reddere, cinctaque saevis
Scylla rapax canibus Siculo latrare profundo?
(VII, 62-65)

timuit concursibus Argo
undarum sparsas Symplegadas elisarum.
(XV, 337-8)

inhospita Syrtis,
. . . . . austroque agitata Charybdis.
(VIII, 120-1)

Several similes are taken from the sea. The murmur of a crowd of people is compared to the murmur of the waves, XV, 604-5:

qualia fluctus
aequorei faciunt, si quis procul audiat illos:
tale sonat populus.

A feast turned to tumult is likened to the raging sea, V, 5-7:

inque repentinos convivia versa tumultus
assimulare freto possis, quod saeva quietum
ventorum rabies motis exasperat undis.

When Thisbe sees her lover writhing on the ground, she shivers like the sea, IV, 135-6:

exhorruit aequoris instar,
quod tremit, exigua cum summum stringitur aura.

(a) Ships

Ships, too, come in for their full share of dislike in connection with the sea. In the gold and silver ages there were no ships, I, 94 ff.:

nondum caesa suis, peregrinum ut viseret orbem,
montibus in liquidas pinus descenderat undas;
nullaque mortales praeter sua litora norant.

But in the brazen age, I, 132 ff.:

vela dabat ventis (neque adhuc bene noverat illos)
nauita, quaeque diu steterant in montibus altis,
fluctibus ignotis insultavere carinae.

Jason was the builder of the first ship:

primaeque ratis molitor Iason.
(VIII, 302)

His followers went through the sea in the first boat. The Golden Fleece

per mare non notum prima petiere carina.
(VI, 721)

There are a few similes taken from ships tossed on the sea; when Phaëthon drove the chariot of the Sun it tossed about like a ship without its proper ballast; II, 163-166:

utque labant curvae iusto sine pondere naves
perque mare instabiles nimia levitate feruntur,
sic onere assueto vacuus dat in aera saltus
succutiturque alte similisque est currus inani.

And again, II, 184-186:

> iam Meropis dici cuniens ita fertur, ut acta
> praecipiti pinus borea, cui victa remisit
> frena suus rector, quam dis votisque reliquit.

(b) Shore

The shore of the sea is often referred to, by litus, margo, ora, harena, and the portus or harbor is mentioned a few times. Epithets for the shore are densum, siccum, solidum, curvum, spissum, flavum, attritum, fulvum, udum, durum, bibulum, molle, altum.

There is one simile from the shore, comparing the dream-shapes about the god Sleep to the sands upon the shore; XI, 612-615:

> hunc circa passim varias imitantia formas
> Somnia vana iacent totidem, quot messis aristas,
> silva gerit frondes, ejectas litus harenas.

A bay is mentioned now and then, usually in a cataloging of places, but in XI, 229-233:

> est sinus Haemoniae curvos falcatus in arcus;
> bracchia procurrunt: ubi, si foret altior unda,
> portus erat; summis inductum est aequor harenis.
> litus habet solidum, quod nec vestigia servet
> nec remoretur iter, nec opertum pendeat alga.

Cliffs are mentioned only a few times. The change of Sciron, a famous robber, into cliffs is told in VII, 443-447. Achelous, IX, 40-41, withstanding the attacks of his enemies, compares himself to a cliff beaten by the waves:

> haud secus ac moles, quam magno murmure fluctus
> oppugnant; manet illa suoque est pondere tuta.

Crags are slightly personalized, XI, 330-1:

quae pater haud aliter, quam cautes murmura ponti,
accipit.

The rock Lichas in the Euboean sea had formerly been a man but Hercules hurled him far out in to the sea and in mid-air his body hardened and he was changed into a rock (IX, 211-229).

The story is told of how coral came to have its present quality of hardening at the touch of air. The head of Medusa was put on the shore and seaweed put over it; IV, 743 ff.:

virga recens bibulaque etiamnunc viva medulla
vim rapuit monstri tactuque induruit huius,
percepitque novum ramis et fronde rigorem,
at pelagi nymphae factum mirabile temptant
pluribus in virgis et idem contingere gaudent
seminaque ex illis iterant iactata per undas,
nunc quoque curalii s eadem natura remansit,
duritiam tacto capiant ut ab aere, quodque
vimen in aequore erat, fiat super aequora saxum.

The fact that coral hardens when in contact with the air is also mentioned in XV, 419-417:

sic et curalium, quo primum contigit auras
tempore, durescit: mollis fuit herba sub undis.

Seaweed is also mentioned in the description of the bay described above, in which it is noted that seaweed is lacking; and Glaucus declares that seaweed shall grow on mountains before his love for Scylla shall change, XIV, 37-39:

'prius' inquit 'in aequore frondes'
Glaucus 'et in summis nascentur montibus algae,
sospite quam Scylla nostri mutentur amores.'

(c) Islands

Islands usually are noted as mere names of places. Delos

is called erratica. Achelous, a river god, tells the story of how some nymphs were changed into islands; because they had failed to invite him to a sacred feast to which they had invited all the other gods, he in his rage swept them out into the sea, (VIII, 578-589).

V. RIVERS AND LAKES

Rivers are alluded to by the words flumen, amnis, rivus, fluvius, and once by curvamina, IX, 450, meaning the winding river of the Meander; now and then by torrens, as III, 568, and VIII, 556; and aqua and unda, the latter two usually with the name of the river, as for example: Aniensis aquae, XIV, 329; and Phasidis undas, VII, 6. Epithets applied to rivers and their waters are: lucidus, liquidissimus, clementissimus, violens, plenus, magnus, harenosus, declivus, limosus, flavus, rapidus, concitus, liquidus, curvus, imbre tumens, praeceps, and tenuis.

The river Euenus is described after it is swollen with the winter rains, IX, 104-106:

> venerat Eueni rapidas Iove natus ad undas.
> uberior solito, nimbis hiemalibus auctus,
> verticibusque frequens erat atque impervius amnis.

The waters of the river Aesar are described as lapidosas, XV, 23, probably referring to the bed rather than the waters.

The Sperchios river is populifer (I, 478); the Enipeus inrequietus (I, 578); the Apidanus senex (I, 579); the Amphrysus lenis (I, 579); the Ladon is harenosus (i, 701); the Phasis limosus (VII, 6); the Maeandrus liquidus (VIII, 162); the Nar praeceps (XIV, 330); the Tiber nubilus (XIV, 447); the Numicius tectus harundine (XIV, 598); the Hypanis is dulcis (XV, 286); the Thermodon is citus (II,

249); and the Tagus carries gold in its waters (II, 251).

Rivers are very often personalized and it is usually hard to tell when a river is mentioned by name whether it is the river itself that is meant or the river-god, as Achelous, VIII, 549 ff., or Calydonius, IX, 2 ff.

The same is true in the case of the Nile when Ovid speaks of its source being hidden, II, 254-5:

> Nilus in extremum fugit perterritus orbem
> occuluitque caput: quod adhuc latet.

The Nile is addressed, I, 727:

> ultimus immenso restabas, Nile, labori.

The seven mouths of the Nile are several times mentioned; II, 255, ostia septem; V, 187, septemplice Nilo; 188, flumina septem; 324, septem ostia Nilus; IX, 774, septem digestum in cornua Nilum; it is spoken of as papyrus-bearing as well as having seven mouths, XV, 753:

> perque papyriferi septemflua flumina Nili.

After the conflagration caused by Phaëthon Jupiter calls upon Neptune to help him. Neptune calls his rivers together and after a counsel they break forth upon the land. The entire passage, I, 276-292, is a mixture of personalization and the river-thing.

The home of the river Peneus is described, I, 567-575:

> Est nemus Haemoniae, praerupta quod undique claudit
> silva. vocant Tempe. per quae Peneus ab imo
> effusus Pindo spumosis volvitur undis
> deiectuque gravi tenues agitantia fumos
> nubila conducit, summisque aspergine silvis
> impluit et sonitu plus quam vicina fatigat.

haec domus, haec sedes, haec sunt penetralia magni
Amnis; in his residens facto de cautibus antro
undis iura dabat nymphisque colentibus undas.

The other rivers come to the home of the Peneus to console him on the loss of Daphne, his daughter, I, 576-581:

conveniunt illuc popularia flumina primum,
nescia gratentur consolenturne parentem,
populifer Sperchios et inreguietus Enipeus,
Apidanusque senex lenisque Amphrysus et Aeas;
mox Amnes alii, qui, qua tulit impetus illos,
in mare deducunt fessas erroribus undas.

Inachus alone does not come but stays in his cave to mourn the loss of his daughter Io, I, 582-586:

Inachus unus abest imoque reconditus antro
fletibus auget aquas natamque miserrimus Io
luget ut amissam. nescit, vitane fruatur
an sit apud Manes. sed quam non invenit usquam,
esse putat nusquam atque animo peiora veretur.

Io, metamorphosed into a heifer, comes to her father and he pours out his grief to her to think she has come to such an end, I, 641-666.

The river Caÿster hears no more songs of swans than does the lake near Henna, V, 386-7:

non illo plura Caÿstros
carmina cycnorum labentibus audit in undis.

Several similes are taken from rivers. A snake, as it moves forward, is compared to a river, III, 79-80:

impete nunc vasto ceu concitus imbribus amnis
fertur et obstantes proturbat pectore silvas.

Daedalus winds about in innumerable ways like the river Maeander, VIII, 162-167:

non secus ac liquidus Phrygiis Maeandrus in arvis
ludit et ambiguo lapsu refluitque fluitque,
occurrensque sibi venturas aspicit undas
et nunc ad fontes, nunc ad mare versus apertum
incertas exercet aquas: ita Daedalus implet
innumeras errore vias.

The rage of Pentheus is likened to a river fierce because of obstructions, III, 566-571:

acrior admonitu est irritaturque retentu
et crescit rabies, remoraminaque ipsa nocebant.
sic ego torrentem, qua nil obstabat eunti,
lenius et modico strepitu decurrere vidi:
at quacumque trabes obstructaque saxa tenebant,
spumeus et fervens et ab obice saevior ibat.

The banks of rivers are spoken of as obliqua, viridis, declivis, gelida. The source of a river is spoken of once as caput, XV, 277; the mouth of a river by ostium; the channel by alveus.

Lakes and streams are called by the words lacus, fons, lympha, latex, stagnum, umor, liquor, and lacuna. Epithets are fluvialis, liquidus, tenuis, nitidus, gelidus, tepidus, placidus, caeruleus, perspicuus, vivus (III, 27), perlucidus, altus, siccatus, calidus, patulus, purus, lucens, immensus, nemoralis, and inlimis (III, 407):

fons erat inlimis, nitidis argenteus undis.

Springs and streams are usually inhabited by nymphs, as for example, Chariclo, II, 636, and Cyane, V, 409.

Numerous stories are told of human beings being metamorphosed into fountains, pools, and lakes. Arethusa tells her own story of how she was changed into a fons in order to be saved from the embraces of the river Alpheus (V, 572-641). Byblis, the daughter of Miletus, conceives an insatiable passion for her twin brother,

Caunus. He flees from her and her shameful wooing, but she follows after. She falls aweeping and consumed by her tears is changed into a fountain called Byblis (IX, 453-665). Cyane, grieving because of the rape of the goddess Proserpina, and because Pluto mocked the waters of which she was the nymph, melted into tears and was changed into water (V, 425-437). Hyrie, also, melted away by her tears into a lake, in grief for the loss of her son Phyllius who had been changed into a swan (VII, 371-381).

The fountain Hippocrene was made by the hoof of the horse Pegasus, a fountain which is so famous Medea makes a special trip to see (V, 256-266).

The waters of the fountain of Salmacis are enfeebling to those who enter into them. The nymph of the pool became enamoured of Hermaphroditus. He, however, did not return her affection, but she caught him off his guard as he was bathing in her fountain. Their two bodies were knit into one, half man and half woman. Hermaphroditus beseeches his parents to cause every man who comes into the pool to be weakened by its touch (IV, 285-388).

Ovid seems to love a grove with either a bit of running water in it or a cool, clear pool, regarding them as a place of rest and beauty. He has several such "oases," for example:

> nemus gelidum, de quo cum murmure labens
> ibat et attritas versabat rivus harenas.
> (II, 455-6).

> fons erat inlimis, nitidis argenteus undis,
> quem neque pastores neque pastae monte capellae
> contigerant aliudve pecus, quem nulla volucris
> nec fera turbarat nec lapsus ab arbore ramus.
> gramen erat circa, quod proximus umor alebat,
> silvaque sole locum passura tepescere nullo.
> (III, 407-412)

videt hic stagnum lucentis ad imum
usque solum lymphae. non illic canna palustris
nec steriles ulvae nec acuta cuspide iunci:
perspicuus liquor est. stagni tamen ultima vive
caespite cinguntur semperque virentibus herbis.
(IV, 297-301)

Haud procul Hennaeis lacus est a moenibus altae,
nomine Pergus, aquae. non illo plura Caÿstros
carmina cycnorum labentibus audit in undis.
silva coronat aquas cingens latus omne, suisque
frondibus ut velo Phoebeos summovet ictus.
frigora dant rami, varios humus umida flores.
(V, 385-391)

invenio sine vertice aquas, sine murmure euntes,
perspicuas ad humum, per quas numerabilis alte
calculus omnis erat, quas tu vix ire putares.
cana salicta dabant nutritaque populus unda
sponte sua natas ripis declivibus umbras.
(V, 587-591)

est lacus, acclivis devexo margine formam
litoris efficiens: summum myrteta coronant.
(IX, 334-5)

The murmur of water is mentioned several times as, for example, II, 455; V, 587 and 597; and VIII, 555.

(a) Dew

Ros is mentioned, but never in the sense of dew; sometimes it refers to mere water as liquido rore, III, 164, sometimes to tears, as X, 360, and again to drops of water, V, 635.

(b) Ice

Ice as ice is spoken of twice, but merely noted, not dwelt on (II, 808; XIII, 794).

(c) Marshes

Ovid speaks of marshes a few times, usually merely mention-

ing the fact that there was a marsh, but in XI, 363-365, there is a slight description of one:

> iuncta palus huic est densis obsessa salictis,
> quam restagnantis fecit maris unda paludem.

Liquida, I, 324, and uda, I, 418, are apt epithets for marshes.

Reeds about marshes, avenus, harundo, ulva, calamus, canna, and iuncus, are often spoken of as paluster (XIV, 103; I, 705; IV, 298; VIII, 336; XI, 355); other epithets are longus, tremulus, sterilis, levis, mollis, flexus; and iunci are called acuta cüspide iunci, IV, 299.

The reeds sigh in sympathy with Pan, reeds which have been metamorphosed from Syrinx, beloved of Pan (I, 704-707):

> Panaque cum prensam sibi iam Syringa putaret,
> corpore pro nymphae calamos tenuisse palustres;
> dumque ibi suspirat, motos in harundine ventos
> effecisse sonum tenuem similemque querenti;

(d) Floods

The great flood in which all living things were destroyed except Deucalion and his wife is described in I, 283 ff. Jupiter had called upon Neptune to assist him in quenching the fire caused by Phaëthon, for Jupiter's bolts were useless then. Neptune summons his rivers and commands them to break forth unbridled. The whole earth is covered with water, save only Mount Parnassus. Then the seas and rivers subside and once more land is seen, the sea once more has shores, the rivers channels, and even trees are seen, and the world was restored.

Mud and slime are mentioned as being left from the flood. In VI, 365, Latona stirs up the mud of the bottom of a pool. And

in XV, 375 ff. the mud produces frogs:

semina limus habet virides generantia ranas.

VI. MOUNTAINS

Mountains are constantly referred to in the Metamorphoses, often by name, and when named usually Greek, although the Appenines are spoken of (II, 226; XV, 432). Epithets used of mountains are lapidosus (I, 44), altus, congestus (I, 153), arduus, gelidus, rigidus, magnus, opertos arbore montes (V, 612), iniquus (VIII, 172), cavus, durus. Individual mountains are described as follows: gelidus Atlas (IV, 770); altus Rhodope (X, 76); pulsus aquilonibus Haemus (X, 77); semper florens Hymettus (VII, 702); arduus Ida (XII, 516); Pelion umbrosus (VII, 352); Maenala latebris horrenda ferarum (I, 216); gelidi pineta Lycaei (I, 217); Ida crcberrima fontibus (II, 218); Parnasus biceps (II, 221); aeriae Alpes (II, 226); nubifer Appenninus (II, 226); nemorosus Oeta (IX, 165); umbrosus Ida (XI, 762); altus and arduus Oeta (IX, 204, 230); Helicon virgineus (II, 219); altus Maenalos. Mount Parnasus is described, I, 316-317:

mons ibi verticibus petit arduus astra duobus,
nomine Parnasus, superantque cacumina nubes.

Another mountain is described, XIII, 909-910:

ante fretum est ingens, apicem conlectus in unum,
longus ab aequoribus convexus in aequora vertex.

The top of a mountain is summus mons (XIII, 835), the foot is imus mons (I, 569) and radix imus montis (XV, 548). Other expressions for the top of a mountain are acumen, arx, apex, cacumen,

iugum, vertex. Epithets are sublimis, altus, summus, montanus, and umbrosus.

Mountains are so completely personified it is often hard to tell just where the personification leaves off. This is especially the case with Mt. Tmolus who is made a judge in a contest in music between Pan and Apollo, XI, 156 ff. The old judge sits down and shakes his ears free from the trees, his dark hair is circled by an oak wreath and acorns hang about his hollow temples. He listens to the contest and decides in favor of Apollo, and his sententia is pleasing to all.

Rhodope and Haemus had once been men but had been changed to mountains for having taken the names of the gods upon themselves, VI, 87-89:

> Threïciam Rhodopen habet angulus unus et Haemum,
> nunc gelidos montes, mortalia corpora quondam,
> nomina summorum sibi qui tribuere deorum.

Dryades and mountain-deities are constantly referred to in connection with the mountains, as VIII, 777; III, 507; VI, 453; XI, 49; XIV, 326; I, 193; VI, 331.

The idea of laborious effort is brought out in nituntur, when Baucis and Philemon, VIII, 684-5, climb up the side of a mountain:

> membra levant baculis, tardique senilibus annis
> nituntur longo vestigia ponere clivo.

(a) Hills

Hills are spoken of as viridis, herbiferus, sterilis, fecundus, altus, summo nemorosi colle Palati (XIV, 822), generosos

palmite colles (XV, 710), tumulus sine ullis arduus arboribus (XV, 296).

(b) Valleys

Valleys are imus, II, 761; VI, 343; gelidus, VII, 809, and concavus, VIII, 334; and opacus, XI, 277. Valleys are pleasant places. There is a lake in a deep valley, VI, 343-4:

> forte lacum mediocris aquae prospexit in imis
> vallibus.

The cool breezes are sought which come from the valleys, VII, 808-9:

> repetebam frigus et umbras,
> et quae de gelidis exalat vallibus, auram.

A shepherd left his sheep in a shady valley, XI, 277:

> haud procul a muris sub opaca valle reliquit.

The home of Envy is in a deep valley (II, 761-764). The description shows imagination and real psychological insight, for it is just such a place as we might think Envy would inhabit:

> domus est imis in vallibus huius
> abdita, sole carens, non ulli pervia vente,
> tristis et ignavi plenissima frigoris, et quae
> igne vacet semper, caligine semper abundet.

On the other hand Rumour dwells upon a mountain-top (XII, 39-52):

> orbe locus medio est inter terrasque fretumque
> caelestesque plagas, triplicis confinia mundi:
> unde, quod est usquam, quamvis regionibus absit,

inspicitur, penetratque cavas vox omnis ad aures.
Fama tenet summaque domum sibi legit in arce,
innumerosque aditus ac mille foramina tectis
addidit et nullis inclusit limina portis.
nocte dieque patet. tota est ex aere sonanti;
tota fremit vocesque refert, iteratque, quod audit.
nulla quies intus, nullaque silentia parte.
nec tamen est clamor, sed parvae murmura vocis:
qualia de pelagi, si quis procul audiat, undis
esse solent; qualemve sonum, cum Juppiter atras
increpuit nubes, extrema tonitrua reddunt.

(c) Caves

Caves are places for rest (III, 157 ff., XIII, 776); they furnish a hiding place for mortals cast from the world (III, 394); and a cave furnishes protection for Thisbe against the lion (IV, 100); they are the home of the winds (XV, 346 ff.), and for Pan (XI, 147); and the home of the river Inachus is in a deep cave (I, 582). Epithets applied to caves are nemoralis, solus, obscurus, furvus, montanus, rigidus, silvestris, opacus, imus, frigidus, caecus, reductus. A cave is described as rorantia fontibus antra, III, 177. Two other short descriptions of pleasant caves are III, 155-162:

vallis erat piceis et acuta densa cupressu,
nomine Gargaphie, succinctae sacra Dianae,
cuius in extremo est antrum nemorale recessu,
arte laboratum nulla: simulaverat artem
ingenio natura suo; nam pumice vivo
et levibus tofis nativum duxerat arcum.
fons sonat a dextra, tenui perlucidus unda,
margine gramineo patulos incinctus hiatus.

And, XI, 235-236:

est specus in medio; natura factus in arte,
ambiguum: magis arte tamen.

Even surpassing in imagination the descriptions of the homes of Envy and Rumour is the description of the Cave of Sleep,

XI, 592-615:

Est prope Cimmerios longo spelunca recessu,
mons cavus, ignavi domus et penetralia Somni:
quo numquam radiis oriens mediusve cadensve
Phoebus adire potest. nebulae caligine mixtae
exalantur humo, dubiaeque crepuscula lucis.
non vigil ales ibi cristati cantibus oris
evocat Auroram, nec voce silentia rumpunt
sollicitive canes canibusve sagacior anser.
non fera, non pecudes, non moti flamine rami,
humanaeve sonum reddunt convicia linguae.
muta quies habitat. saxo tamen exit ab imo
rivus aquae Lethes, per quem cum murmure labens
invitat somnos crepitantibus unda lapillis.
ante fores antri fecunda papavera florent
innumeraeque herbae, quarum de lacte soporem
Nox legit et spargit per opacas umida terras.
ianua nec verso stridores cardine reddit:
nulla domo tota, custos in limine nullus.
at medio torus est ebeno sublimis in antro,
plumeus, unicolor, pullo velamine tectus:
quo cubat ipse deus membris languore solutis.
nunc circa passim varias imitantia formas
Somnia vana iacent totidem, quot messis aristas,
silva gerit frondes, eiectas litus harenas.

(d) Plains

Plains are not described at any length. There are two short descriptions: III, 708-9:

monte fere medio est, cingentibus ultima silvis,
purus ab arboribus spectabilis undique campus.

And VI, 218-220:

planus erat lateque patens prope moenia campus,
assiduis pulsatus equis, ubi turba rotarum
duraque mollierat subiectas ungula glaebas.

A forest rises from the plain (VIII, 330); rivers flood the open plains (I, 285); the Centaur is eager to run over the vast plains (II, 662).

VII. WOODS

Woods and forests are places of refuge and rest. Daphne roams them, I, 471 ff. A nymph comes to a cool grove having a brook running through it, for rest, II, 455-6:

> nacta nemus gelidum, de quo cum murmure labens
> ibat et attritas versabat rivus harenas.

The boar takes refuge in the thick woods, VIII, 376, XIV, 360.

A nymph takes refuge in a valley hidden with dense forests, XV, 488:

> vallis Aricinae densis latet abdita silvis.

On the other hand, a nymph, disgraced, dare not take rest in the lonely forests, II, 489.

The woods are fit for the gods to inhabit, II, 389, X, 567, and for altars and temples to the goddesses, VII, 75, X, 687.

A grove surrounds Tempe, I, 567-8:

> Est nemus Haemoniae, praerupta quod undique claudit
> silva. vocant Tempe.

A forest incloses a plain at the top of a mountain, III, 708-9:

> monte fere medio est, cingentibus ultima silvis,
> purus ab arboribus spectabilis undique campus.

A myrtle grove encircles a bay in Thessaly, XI, 234:

> myrtea silva subest, bicoloribus obsita bacis.

Twice it is noted that an ancient forest has not been touched by an axe; III, 28:

silva vetus stabat nulla violata securi.

And, VIII, 329-330:

silva frequens trabibus, quam nulla ecciderat aetas,
incipit a plano devexaque prospicit arva.

Epithets used of groves and forests are avius, altus, umbrosus, densus, secretus, gelidus, sanctus, praeruptus (I, 567), solus, vetus, viridis, fragosus (IV, 776), antiquus, opacus, agrestis, plurimus.

One simile is taken from a grove. Polyphemus compares the hair that hangs about his shoulders to a grove, XIII, 843-4:

coma plurima torvos
prominet in vultus, umerosque, ut lucus, obumbrat.

In addition to the kinds of groves and woods mentioned above are noted pomaria (IV, 645; XIV, 635); arbusta (I, 286; II, 710); pineta (I, 217; XV, 604); a myrtetum (IX, 335); and woodland pastures or saltus (II, 689; V, 578; IX, 47; XIII, 871); and salicta (V, 590).

Individual trees are often noted; the pinus acuta (I, 698); patula Iovis arbor (the oak, I, 106); alta quercus (VII, 630); ramosa ilex (VIII, 237); aesculea arbor (VIII, 410); nigra ilex (IX, 665); tilia mollis (X, 92); innuba laurus (X, 92); corylus fragilis (X, 93); fraxinus utilis hastis (X, 93); enodis abies (X, 94); platanus genialis (X, 95); acer coloribus impar (X, 95); curvata glandibus ilex (X, 94); amnicola salix (X, 96); aquatica lotos (X, 96); perpetuo virens buxum (X, 97); tenuis myrica (X, 97); bicolor myrtus (X, 98);

bacis caerula tinus (X, 98); lenta, victoris praemia, palma (X, 102); hirsuta pinus (X, 103); metas imitata cupressus (X, 106); alta pinus (XII, 266); glandifera quercus (XII, 328); alta platanus (XIII, 793); longa alnus (XIII, 789); annosa pinus (XII, 357); annosa quercus (XIII, 798); acuta cupressus (III, 155); viridis ilex (I, 112); taxus funesta (IV, 432); ingens quercus, una nemus (VIII, 734); robor or oak-tree (I, 303; X, 492, 503); oleaster (XIV, 525); morus (IV, 90, 127); cicuta (IV, 504); castanea (XIII, 818); ulmus (I, 296; X, 100, etc.); cana salicta (V, 590); salix curva (V, 594); lenta salix (VIII, 336); punicum (X, 737); populus (V, 590; X, 555); picea (I, 265; X, 101); ornus (X, 101; XII, 339); fagus (X, 92; VIII, 659); arbutus (X, 102; XIII, 819); aesculus (X, 91); nitida laurus (XIV, 720); pacalis laurus (XV, 591); mitis oliva (VII, 277); semper frondens oliva (VIII, 295). Trees not mentioned by name are described as alta, aprica, curva, aurea (VII, 630), gravis, nuda (XIII, 689).

The oak tree is mentioned most often, its size and sturdiness being emphasized. The pine tree is used for ships, the word pinus often meaning ship, as for example II, 185; XI, 533; XIV, 248; XV, 742.

The bodies of Hermaphroditus and Salmacis were knit together as grafted branches unite with the tree, IV, 375-7:

> velut, si quis conducat cortice ramos,
> rescendo iungi pariterque adolescere cernit,
> sic ubi complexu coierunt membra tenaci.

The oak towers as high above other trees as they above the grass, VII, 740-741:

> nec non et cetera tanto
> silva sub hac, silva quanto fuit herba sub omni.

Myrrha, the daughter of Cinyras, consumed by her passions wavers as does the great tree when struck by the axe, X, 372-376:

> utque securi
> saucia trabs ingens, ubi plaga novissima restat,
> quo cadat, in dubio est, omnique a parte timetur:
> sic animus vario labefactus vulnere nutat
> huc levis atque illuc momentaque sumit utroque.

When Alcyone thinks of the peril her husband will go through, her face becomes pale as boxwood, XI, 417-418:

> buxoque simillimus ora
> pallor obit.

Woods and trees are personified as are the other forms of Nature in the Metamorphoses. Narcissus, hopelessly in love with his own image, pours out his complaints to the woods, III, 442 ff.

The sacred oak of Ceres, when about to be cut down, trembled and groaned, and its branches and acorns became pale. And when its bark was cut blood came streaming out, VIII, 748-767.

Daphne, beloved by Apollo, is changed into a laurel tree, which he adopts as his sacred tree. Daphne flees from him and just as she was about to be caught

> torpor gravis occupat artus,
> mollia cinguntur tenui praecordia libro,
> in frondem crines, in ramos bracchia crescunt,
> pes, modo tam velox, pigris radicibus haeret,
> ora cacumen habet. Remanet nitor unus in illa.
> hanc quoque Phoebus amat, positaque in stipite dextra
> sentit adhuc trepidare novo sub cortice pectus
> complexusque suis ramos, ut membra, lacertis
> oscula dat ligno: refugit tamen oscula lignum.
> (I, 547-558)

Apollo cries out to the tree that if she won't be his bride at least she shall be his tree, and that with her generals shall proclaim

their triumphs. And the laurel agreed:

> finierat Paean. factis modo laurea ramis
> adnuit, utque caput visa est agitasse cacumen.
> (I, 565-6)

The Heliades, mourning for the death of their brother Phaëthon are changed into poplars and their tears into amber (II, 340-366). As they are undergoing the process of metamorphosis the mother becomes frantic and tries to pluck away the branches and drops trickle from the wounds. They bid their mother to spare them and "cortex in verba novissima venit." But they still weep for their brother and as their tears fall they become amber.

Baucis and Philemon, a faithful old couple who entertain Mercury in their humble home, are granted the wish that they die at the same time. In answer to the prayer they are changed at the same moment to trees, VIII, 608-715.

> iamque super geminos crescente cacumine vultus
> mutua, dum licuit, reddebant dicta "vale," que
> "o coniunx" dixere simul, simul abdita texit
> ora frutex. (VIII, 707-710)

Dryope is changed into a lotus-tree in punishment for picking lotus-flowers which had once been the nymph Lotis (IX, 340-393). Blood dropped from the flowers as she was picking them and as she started to leave, terrified

> haeserunt radice pedes. convellere pugnat:
> nec quicquam, nisi summa movet: subcrescit ab imo
> totaque paulatim lentus premit inguina cortex.
> ut vidit, conata manu laniare capillos,
> fronde manum implevit; frondes caput omne tenebant.
> (IX, 351-355)

She talks as long as she can and asks her husband to let her child

play beneath her branches and know that it is his mother hidden under the bark.

> desierant simul ora loqui, simul esse: diuque
> corpore mutato rami caluere recentes.
> (IX, 392-3)

Mention is made of Attis changing into a pine tree, X, 103-105:

> et succincta comas hirsutaque vertice pinus,
> grata deum matri: siquidem Cybeleius Attis
> exuit hac hominem truncoque induruit illo.

Cyparissus, a youth loved by Apollo, was changed at his death into a cypress tree (X, 106-142). He had killed a stag that was dear to him and as he mourned his life away was changed into the tree.

> iamque, per immensos egesto sanguine fletus,
> in viridem verti coeperunt membra colorem;
> et modo qui nivea pendebant fronte capilli,
> horrida caesaries fieri, sumptoque rigore
> sidereum gracili spectare cacumine caelum.
> ingemuit tristisque deus "lugebere nobis
> lugebisque alios aderisque dolentibus " inquit.
> (X, 136-142)

Myrrha's story and change into a myrrh tree is told in X, 298-502. She falls in love with her father and by him gives birth to a son, Adonis. Before the child is born she prays to be changed into something in order not to injure the upper or the lower world by her presence.

> vota suos habuere deos. nam crura loquentis
> terra supervenit, ruptosque obliqua per ungues
> porrigitur radix, longi firmamina trunci,
> ossaque robur agunt, mediaque manent e medulla
> sanguis it in sucos, in magnos bracchia ramos,
> in parvos digiti; duratur cortice pellis. (X, 489-494)

After Myrrha has been completely changed into a tree she gives birth to her child, a human being, and the birth is treated of as a human birth.

The women of Thrace who murdered Orpheus were changed by Bacchus into trees, XI, 67 ff.:

> Non impune tamen scelus hoc sinit esse Lyaeus:
> amissoque dolens sacrorum vate suorum
> protinus in silvis matres Edonidas omnes,
> quae videre nefas, torta radice ligavit.
> quippe pedum digitos, in quantum est quaeque secuta,
> traxit, et in solidam detrusit acumina terram.
> utque suum laqueis, quos callidus abdidit auceps,
> crus ubi commisit volucris, sensitque teneri,
> plangitur ac trepidans astringit vincula motu:
> sic, ut quaeque solo defixa cohaeserat harum,
> externata fugam frustra temptabat; at illam
> lenta tenet radix exultantemque coercet.
> dumque, ubi sint digiti, dum, pes ubi, quaerit, et ungues,
> aspicit in teretes lignum succedere suras.
> et conata femur maerenti plangere dextra,
> robora percussit: pectus quoque robora fiunt:
> robora sunt umeri: porrectaque bracchia veros
> esse putes ramos, et non fallare putando.

An Apulian shepherd mocked the nymphs in their dances and added coarse insults to his indecent words. For this he was changed to a wild olive, XIV, 523-526:

> nec prius os tacuit, quam guttura condidit arbor
> arbor enim est; sucoque licet cognoscere mores.
> quippe notam linguae foliis oleaster amaris
> exhibet: asperitas verborum cessit in illa.

Wood-nymphs are an essential part of the woods and trees as are water-nymphs of the streams and fountains. The Dryades mourn for the death of Narcissus (III, 507); Philomela had such beauty as we are accustomed to hear have the Dryades in the deep woods (VI, 453); beneath the sacred oak of Ceres the Dryades hold their festal dances (VIII, 737); it is a nymph within the tree that

bleeds when the tree is cut and she tells Erysichthon, who has cut the tree, that he will be punished for it (VIII, 748-767); the Dryades go to Ceres and ask her to punish Erysichthon for the deed (VIII, 768 ff.); the Dryades mourn the death of Orpheus (XI, 49); Picus is wooed by the Dryades (XIV, 326).

All parts of a tree are mentioned: virga, nodus, vimen, verbena, truncus, trabs, tignus, sucus, stipes, robor, ramus, ramalia, radix, cacumen, fibra, medulla, lignum, liber, frons, folium, cortex, coma, caesaries. Epithets are viscata virga (XV, 474); solidus truncus (XII, 356); trabes solidae (VIII,552); trabs ingens (X, 373); nodosa robora (VI, 691; XII, 349); annosa robora (VIII, 734); dura robora (XII, 331); fera robora (XIV, 391); tenerus ramus (II, 359); patulus ramus (VII, 622); frondosus ramus (VIII, 410); longus ramus (VIII, 751; XIV, 392); viridis ramus (XII, 22); altus ramus (I, 302); ramalia arida (VIII, 634); pigra radix (I, 550); arborea radix (VIII, 379); torta radix (XI, 70); lenta radix (XI, 78); nigra radix (XIV, 292); bibula radix (XIV, 633); radix nocens (XIV, 56); radix ima (XV, 548); radix nova (XV, 562); sublime cacumen (I, 665); altum cacumen (VIII, 257); gracile cacumen (X, 140); summum cacumen (XV, 510); nudatum cacumen (I, 346); frondentia cacumina (VIII, 747); recurvae fibrae (XIV, 633); tepidum lignum (IX, 365); tenuis liber (I, 548); levis frons (II, 557); frons nitens (IV, 636); frons caduca (VII, 839; IX, 651); frons alta (X, 91); frons virens (XI, 27); folium album (III, 510); molle folium (IV, 314); folium amarum (XIV, 425); rugosus cortex (VIII, 626); siccus cortex (VIII, 632); lentus cortex (X, 736); horrida caesaries (X, 139). How many parts of a tree there are and how many different ways of expressing one and the same part, as the foliage: frons, folium, coma, and caesaries!

The shade of the trees is gratifying. Pallas sits down "in levi umbra" (V, 336); the weary stag, favorite of Cyparissus, "arborea frigus ducebat ab umbra" (X, 129); Galatea is "aestiva gratior umbra" (XIII, 792); strawberries grow "silvestri sub umbra" (XIII, 814).

Cephalus hears the rustling sound of falling leaves and thinks it a wild animal, VII, 839:

fronde levem rursus strepitum faciente caduca.

(a) Fruits

Fruits and products of trees, fructus, fetus, frux, are electrum or amber that drops from the poplars (X, 262-3); cornum, the cornel-cherry (I, 105); autumnalia corna (VIII, 655; XIII, 815); carica, the dried fig (VIII, 664); prunum, the plum, VIII, 665 and XIII, 816:

prunaque, non solum nigro liventia suco,
verum etiam generosa novasque imitantia ceras.

glans, the acorn (I, 106; VII, 586, etc.); murra, the gum of the myrrh tree (X, 501; IV, 393; V, 53; fulva murra, XV, 399); mala, apples (X, 677; redolentia mala, VIII, 665); oliva, canens oliva (VI, 81); nitida oliva (VII, 470); pinguis oliva (X, 176); meta, a cone (X, 106); nux (VIII, 664); palma, date, rugosa palma (VIII, 664); pomum, fruit in general; felicia poma (IX, 92; XIII, 718; XIV, 627); puniceum pomum (V, 536); pomum rubente (X, 101); nascentia poma (XIV, 763); nitida poma (X, 666); poma florentia (XIV, 764); morum, the mulberry (IV, 90, 127).

The tale of how the mulberry received its color is told in

the "lamentable tragedy" of Pyramus and Thisbe, IV, 55-166. The fruit of the tree changed to a dark appearance when sprinkled with the blood, and the roots, drenched with the blood, tinged the fruit, IV, 125-127:

> arborei fetus aspergine caedis in atram
> vertuntur faciem, madefactaque sanguine radix
> purpureo tinguit pendentia mora colore.

Thisbe requests the tree to keep its dark color in memory of their death, IV, 158-161:

> at tu, quae ramis arbor miserabile corpus
> nunc tegis unius, mox es tectura duorum,
> signa tene caedis, pullosque et luctibus aptos
> semper habe fetus, gemini monimenta cruoris.

Cicuta, hemlock juice, is mentioned as a poison, IV, 504.

Byblis issues forth from an ilex-tree as pitch from the pine, IX, 659-665:

> protinus, ut secto piceae de cortice guttae,
> . . . . . .
> sic lacrimis consumpta suis Phoebeia Byblis
> vertitur in fontem, qui nunc quoque vallibus illis
> nomen habet dominae, nigraque sub ilice manat.

Narcissus' breast glows like apples, III, 482-484:

> pectora traxerunt tenuem percussa ruborem,
> non aliter quam poma solent, quae candida parte
> parte rubent.

Hermaphroditus blushes like apples hanging in the sun, IV, 329-331:

> pueri rubor ora notavit
> (nescit enim, quid amor): sed et erubuisse decebat.
> hic color aprica pendentibus arbore pomis.

Aeacus, looking about at the piles of dead bodies, likens them to overripe apples or acorns, VII, 584-586:

quo se cumque acies oculorum flexerat, illic
vulgus erat stratum, veluti cum putria motis
poma cadunt ramis, agitataque ilice glandes.

Acorns, cornel-cherries, and the arbute fruit were food staples in the Golden Age, I, 104-106:

arbuteos fetus montanaque fraga legebant
cornaque et in duris haerentia mora rubetis,
et quae deciderant patula Iovis arbore glandes.

VIII. PLANTS

(a) Vines

Ivy clings about the oars of a ship, this keeping it from moving, III, 664-667:

impediunt hederae remos nexuque recurvo
serpunt et gravidis distinguunt vela corymbis.
ipse racemiferis frontem circumdatus uvis
pampineis agitat velatam frondibus hastam.

Calliope has her hair garlanded with ivy as she sings her song to Ceres, V, 338 ff.

Ivy is nexilis (VI, 128) and flexipes (X, 98).

Salmacis clings to Hermaphroditus as ivy clings to the trees, IV, 365:

utve solent hederae longos intexere truncos.

Nymphs live in the vineyards on the slopes of the Timolus (I, 298); Bacchus leaves the fields and seeks the vineyards on the slopes of the Timolus and Pactolus (XI, 85-86).

The interdependence of trees and vines is brought out when

Vertumnus points out the vine to Pomona as an example for her to follow, XIV, 661-668:

> ulmus erat contra speciosa nitentibus uvis;
> quam socia postquam pariter cum vite probavit,
> "at si staret" ait "caelebs sine palmite truncus,
> nil praeter frondes, quare peteretur, haberet.
> haec quoque, quae iuncta est, vitis requiescit in illa:
> si non nupta foret, terrae acclinata iaceret.
> tu tamen exemplo non tangeris arboris huius
> concubitusque fugis nec te coniungere curas.

Vines are called purpurus in VIII, 666, the idea being transferred from the product of the vines; and albus in VIII, 799. The grape vine is called vitis Bacchi in XV, 114.

Grapes are calcata (II, 29); genialis (IV, 666); picta (IV, 14); matura (XIII, 794); purpurea (XIII, 813); tumida (XV, 77); and nitens (XIV, 661). Clusters of grapes are racemus (III, 484); and gravis corymbus (III, 665). Mustum in the sense of autumn is mentioned in XIV, 146.

Narcissus' breast when struck has a delicate color as do grapes before they are ripe, III, 482-485:

> pectora traxerunt tenuem percussa ruborem,
> non aliter . . . . . .
> . . . . . aut ut variis solet uva racemis
> ducere purpureum nondum matura colorem.

Acis has grapes like gold on his long vines, and purple graves, XIII, 812-813:

> sunt auro similes longis in vitibus uvae,
> sunt et purpureae.

(b) Gardens

Gardens are cultus (V, 535; XIV, 656); and riguus (VIII,

636; XII, 636, 796). The rose-gardens of Paestum are mentioned in XV, 708.

Pomona, a nymph of horticulture, takes great care of the gardens, XIV, 623 ff.:

> rege sub hoc Pomona fuit, qua nulla Latinas
> inter Hamadryadas coluit sollertius hortos,
> nec fuit arborei studiosior altera fetus:
> unde tenet nomen. non silvas illa nec amnes,
> rus amat et ramos felicia poma ferentes.
> nec iaculo gravis est, sed adunca dextera falce,
> quo modo luxuriem premit et spatiantia passim
> bracchia compescit, fisso modo cortice virgam
> inserit et sucos alieno praestat alumno.
> nec sentire sitim patitur bibulaeque recurvas
> radicis fibras labentibus irrigat undis.
> hic amor, hoc studium.

(c) Brambles

Hedges and brambles are merely noted. The lapwing builds her nest in the hedge (VIII, 259). It is a hiding place (XIV, 349). Achaemenides, a companion of Ulysses, had his garments pinned with thorns (XIV, 166). Thistles injure the wheat (V, 485). Galatea is sharper than thistles (XIII, 802). Phoebus is afraid the thorns will injure Daphne's legs as she flees him (I, 105). Epithets are hamatus sentes (II, 799); dura rubeta (I, 105); densi frutices (I, 122); and niveum ligustrum (XIII, 788). One dark night there is no murmur in the hedge, "nullo cum murmure saepes", (VII, 186).

The story is told of the shrub of frankincense (IV, 214-255). Leucothoë is wooed by Phoebus and in punishment her father buries her alive. Phoebus tried to bring her back to life but unable to do so he sprinkles the place with fragrant nectar and

> protinus imbutum caelesti nectare corpus
> dilicuit terramque suo madefecit odore,
> virgaque per glaebas sensim radicibus actis
> turea surrexit tumulumque cacumine rupit. (IV, 252-255)

Strawberries and blackberries were food in the Golden Age, montana fraga (I, 104), and "in duris haerentia mora rubetis" (I, 105). Mollia fraga (XIII, 815) grow in the shady woods.

(d) Flowers

All kinds of flowers are noted. Roses fill the court of Aurora (II, 113). Hylonome twines roses and violets in her hair (XII, 410); also lilies (XII, 411). Proserpina gathers lilies and violets into her basket (V, 392). The heliotrope is like a violet (IV, 268). Hermaphroditus' body is like the lilies (IV, 355). The hyacinth is like the lily, but of a different color (X, 212). Masses of poppies grow at the entrance of the Cave of Sleep (XI, 605). The crocus scatters its fragrant odors (IV, 393).

Epithets for flowers are rigidum, of the poppy (X, 190); candida of the lily (V, 392; IV, 355); canentia of the lily (XII, 411) and argentea (X, 212); of flowers in general, innumerus, varius, vernus, odorus.

The grass is adorned with innumerable flowers (V, 266); the watered land produced vary-colored flowers (V, 390); flowers of various colors are made into garlands (X, 123; II, 27; XIV, 736); Pygmalion brings flowers of a thousand colors to his ivory maiden (X, 261).

Crocus and his Smilax were changed to tiny flowers (IV, 283)

Adonis is changed to the flower anemone (X, 708-739). He is loved by Venus and is accidentally killed by a boar. She sprinkles his blood with fragrant nectar and

> nec plena longior hora
> facta mora est, cum flos de sanguine concolor ortus,
> qualem, quae lento celant sub cortice granum,

punica ferre solent. brevis est tamen usus in illo:
namque male haerentem et nimia levitate caducum
excutiunt idem, qui praestant nomina, venti.
(X, 734-739).

Clytie, who loves Phoebus but is spurned, pines away through her grief and is changed to the heliotrope, ever turning her face toward the sun (IV, 256-270).

membra ferunt haesisse solo, partemque coloris
luridus exangues pallor convertit in herbas:
est in parte rubor, violaeque simillimus ora
flos tegit. illa suum, quamvis radice tenetur,
vertitur ad Solem mutataque servat amorem.
(IV, 266-270)

Narcissus falls in love with his own reflection and when he dies he is changed into the flower of that name (402-510, III).

croceum pro corpore florem
inveniunt, foliis medium cingentibus albis.
(III, 509-510)

The pathetic story of Hyacinthus is told in X, 162-219. Hyacinthus is a youth beloved of Apollo. The latter accidentally hits him with a discus and kills him. He tries to bring him back to life but to no avail; he dies as do the broken flowers in a garden:

ut si quis violas, riguove papaver in horto
liliaque infringat fulvis horrentia linguis,
marcida demittant subito caput illa vietum
nec se sustineant, spectenque cacumine terram:
sic vultus moriens iacet et defecta vigore
ipsa sibi est oneri cervix umeroque recumbit.
(X, 190-195)

Apollo causes a flower to spring from his blood, marked with his grief:

ecce cruor, qui fusus humo signaverat herbas,

desinit esse cruor, Tyrioque nitentior ostro
flos oritur formamque capit quam lilia, si non
purpureus color his, argenteus esset in illis.
non satis hoc Phoebo est (is enim fuit auctor honoris):
ipse suos gemitus foliis inscribit, et AI AI
flos habet inscriptum, funestaque littera ducta est.

Fragrant shrubs are usually referred to in groups. Casia, cinnama, lenis nardus are put into the nest of the phoenix, (XV, 398-399); and amomum is its food (XV, 394). Panchaia produces amomum, costum, and cinnama (X, 307-8).

The island Syros flowers with the thyme (VII, 464). Honey is fragrant with thyme (XV, 80). The only other mention of flowers with honey is XIII, 928, which speaks of a meadow from which the bees never gather the flowers.

Gold acanthus leaves decorate the top of a goblet (XIII, 700).

Proserpina changes the nymph she loves to fragrant mint, X, 728-30:

an tibi quondam
femineos artus in olentes vertere menthas,
Persephone, licuit.

Baucis wipes the table clean with green mint (VIII, 653).

The plant moly has magic power. Ulysses used it to protect him against the magic charms of Circe (XIV, 292).

The aconite is a poison that stepmothers brew (I, 147). Medea mixes aconite to kill Theseus (VII, 407 ff.). The story is told that aconite received its poison powers because it grew from the flecks of foam of the mad Cerberus.

The word herba is often used of magic or poisonous herbs: nimium potens herba (IV, 49); cantata herba (VII, 98); pollens herba (VII, 196); admota herba (X, 188); carmina et herba (X, 397); operosa

herba (XIV, 22); ignota herba (XIV, 299); fortis herba (XV, 534).

Herba also refers to grass: fecundior herba (I, 679); tenera herba (II, 851; III, 23; XV, 114); viridis herba (III, 86; 502; IX, 655); opaca herba (III, 438); mollis herba (IV, 314; X, 513; XV, 417); semper virens herba (IV, 301); rara herba (VIII, 791); innumera herba (XI, 606); nova herba (XIV, 347); herba dulcis (XV, 78); herba recens et insolida (XV, 202). Caespes is vivus (IV, 300), and viridis (X, 166; XIII, 394; XV, 573). Muscus is turpis (I, 373), and mollis (VIII, 563).

Meadows and pastures are pratum, pascua, and pabulum. Epithets are viridis (I, 297; XIII, 923); herbosa (II, 689); and mollis (VII, 284). The following is a description of a green meadow along the shore, XIII, 923-930:

> sunt viridi prato confinia litora, quorum
> altera pars undis, pars altera cingitur herbis:
> quas neque cornigerae morsu laesere iuvencae,
> nec placidae carpsistis oves hirtaeve capellae.
> non apis inde tulit collectos femine flores,
> non data sunt capiti genialia serta, neque umquam
> falciferae secuere manus. ego primus in illo
> caespite consedi, dum lina madentia sicco.

(e) Crops

Crops are gravis messis (VIII, 772); spes anni (XV, 113); frugifera messis (V, 656); and seges arida (XII, 274). The wheat crop is triticea messis (V, 486); gravida arista (I, 110); dempta arista (I, 492); cana arista (VI, 456). Tosta polenta (V, 450) floats on top of a refreshing drink. Vertumnus wreaths his temples with fresh hay (XIV, 645). A hut is thatched with straw (V, 447; VII, 620; VIII, 692). A boar tramples down the crops, VIII, 290-293:

> is modo crescentes segetes proculcat in herba,

nunc matura metit fleturi vota coloni
et Cererem in spicis intercipit. area frustra,
et frustra expectant promissas horrea messes.

Garlands are made of wheaten ears (II, 29; IX, 689; X, 433).

Lolium and tribuli and inexpugnabile gramen mar the wheat crop (V, 485-6).

Ceres is the goddess of agriculture:

prima Ceres unco glaebam dimovit aratro,
prima dedit fruges alimentaque mitia terris.
(V, 341-2)

She sends Triptolemus to the earth to scatter her seeds over it; V, 646-7:

partimque rudi data semina iussit
spargere humo, partim post tempora longa recultae.

Triptolemus tells the king what he brings, V, 655-656:

dona ferq Cereris, latos quae sparsa per agros
frugiferas messes alimentaque mitia reddant.

Products of the crop are called Cerealia munera (X, 74; XI, 121; XIII, 638) and Cerealia dona (XI, 122).

The dryness of ripe grain and the ease with which it burns is brought out in the following similes. Apollo is consumed with love as is the light stubble when set on fire, I, 492-496:

utque leves stipulae demptis adolentur aristis,
ut facibus saepes ardent, quas forte viator
vel nimis admovit vel iam sub luce reliquit,
sic deus in flammas abiit, sic pectore toto
uritur et sterilem sperando nutrit amorem.

Similarly Tereus is inflamed with love, VI, 455-457:

non secus exarsit conspecta virgine Tereus,
quam si quis canis ignem supponat aristis
aut frondem positasque cremet fenilibus herbas.

Charaxus' hair burns like a dry field of grain, XII, 274-5:

correpti rapida, veluti seges arida, flamma
arserunt crines.

When Baucis and Philemon entertain Mercury she serves cabbage and takes off the leaves from the outside as we do to-day, VIII, 636-637:

quodque suus coniunx riguo collegerat horto,
truncat holus foliis.

She also serves endives and radishes (VIII, 656).

Mushrooms are mentioned (VII, 393), called pluviales fungi. From them men once sprang. There is nothing said about them being used for food.

(f) Seeds

In the Golden Age it was not necessary to plant seeds but flowers and crops sprang up without them (I, 108-9). In the Silver Age the first seeds were put in the furrows, semina Cerealia (I,123).

Seeds rotted in the ground (V, 480). The birds ate up the seeds (V, 485). A sow routed up the seeds and thus spoiled the crop (XV, 112).

IX. THE EARTH

At the time of Chaos the earth was instabilis (I, 16), rudis et sine imagine (I, 87). When the universe was forming the earth sank to the bottom leaving the air above it (I, 29), and the

winds encircled the earth (I, 37). In the Golden Age the earth was inarata (I, 109). Other epithets for the earth are lutulenta; pervia; gravis; umida; habitabilis; sterilis, sine fruge; sine arbore; dura; solidissima; ferax; desolata; nuda; herbosa; opaca.

The earth is several times personified. She gives birth to the giants (I, 157-160). Deucalion and Pyrrha are told to throw the bones of their great mother behind them (I, 383). They are horrified but find that

> "magna parens" terra est: lapides in corpore terrae
> "ossa" reor dici: iacere hos post terga iubemur.
> (I, 393-4)

Alma Tellus, putting her hand up to her forehead, speaks in a solemn voice, begging Jupiter to protect her from the conflagration caused by Phaëthon (II, 272-303). She asks if this is the reward for her fertility, for enduring the wounds of the hooked plow and rakes, for the food she gives to flocks and man, and incense for the altar.

Matrem in III, 125, means the earth. The earth is called optima matrum in XV, 91. Medea prays to the earth that produces the powerful herbs (VII, 196).

The wonderful production of the earth in the Golden Age is noted, I, 101-112:

> ipsa quoque immunis rastroque intacta nec ullis
> saucia vomeribus per se dabat omnia tellus:
> contentique cibis nullo cogente creatis
> arbuteos fetus montanaque fraga legebant
> cornaque et in duris haerentia mora rubetis,
> et quae deciderant patula Iovis arbore glandes,
> ver erat aeternum, placidique tepentibus auris
> mulcebant zephyri natos sine semine flores.
> mox etiam fruges tellus inarata ferebat,
> nec renovatus ager gravidis canebat aristis:

flumina iam lactis, iam flumina nectaris ibant,
flavaque de viridi stillabant ilice mella.

(a) Fields

Fields are described as latus, fertilis, aratus, viridis, incultus, lapidosus, vacuus, almus, florens, solus, herbidus, durus, aridus, ferax, cretosus (VII, 463), humilis, opacus, inambitiosus (XI, 765), asperus (I, 510). The soil is pulvereus, ferax fecundusque, umidus, paludosus, recultus, and rudus.

The clods of the field are noted; glaeba, however, is sometimes used merely to mean a plowed field (III, 106; IV, 254). Midas turns the clods to lumps of gold (XI, 111). A clod is endowed with life and becomes a man, XV, 554-556:

fatalem glaebam mediis aspexit in arvis
sponte sua primum nulloque agitante moveri,
sumere mox hominis terraeque amittere formam.

Furrows were not made for the seeds until the Silver Age, (I, 123). Men sprang up from the furrows in which the dragon's teeth were cast (III, 104-114).

The only mention there is of an acre is in IV, 457, where Ovid mentions the fact that Tityos lies scattered over nine acres.

(b) Earth-Substances

Many of the substances from the earth are mentioned. Gold has the following epithets: fulvum, clarum, invisum, nitidum, falsum, radiante, micante, ferro nocentium (I, 141). Marble is niveum. Adamant is perennus. Iron is durum, nocens, solidum. Epithets of sulphur are vivacia (III, 374), calens, lurida, lutea. Silver is noted in II, 4; V, 189; VIII, 659. Bronze is fulvum, tinnula (IV, 393), and sonans (XII, 46). Bitumen is tenax, fumans. The epithet

applied to pumice-stone is strikingly apt, multicavus (VIII, 562). Lead and metals in general are referred to. Tufa is called levis (VIII, 562). Bronze used in the Palace of the Sun is said to imitate fire (II, 2). Jewels noted are the emerald and topaz, and jewels in general are spoken of.

Echo burns with love like sulphur, III, 372-374:

> quoque magis sequitur, flamma propiore calescit,
> non aliter, quam cum summis circumlita taedis
> admotas rapiunt vivacia sulphura flammas.

Hercules' blood boils and hisses like a piece of red-hot metal in water, IX, 170-171:

> ipse cruor, gelido ceu quondam lammina candens
> tincta lacu, stridit coquiturque ardente veneno.

A blow struck by the Centaur made a sound on the body as if of stricken marble, XII, 482:

> plaga facit gemitus in corpore marmoris icti.

(c) Rocks

Rocks are alluded to by many names: saxum, silex, moles, scopulus, lapis, rupes, cautes, lapillus, and molaris. The epithets used show to a certain degree Ovid's attitude toward them: durus, rigidus, horrens, solidus, gravis, asperus, vivus, gelidus, dumosus, altus, vastus, immotus, praeruptus, immobilis, immanis. Pebbles in the bed of a river are called crepitans (XI, 604), and teres (X,260).

Hecuba, almost mad with grief at the loss of her son, stood "duro simillima saxo" (XIII, 539).

Many times human beings are changed into stones. Mercury

changes an old shepherd who betrayed a trust into the touch-stone (II, 685-707).

periuraque pectora vertit
in durum silicem, qui nunc quoque dicitur Index;
inque nihil merito vetus est infamia saxo.
(II, 705-707)

Aglauros who is jealous of Mercury's love for her sister Herse is changed as punishment into a stone (II, 740 ff.).

at illi
surgere conanti partes, quascumque sedendo
flectimus, ignava nequeunt gravitate moveri.
illa quidem pugnat recto se attollere trunco,
sed genuum iunctura riget, frigusque per inguen
labitur, et pallent amisso sanguine venae.
utque malum late solet immedicabile cancer
serpere et inlaesas vitiatis addere partes,
sic letalis hiems paulatim in pectora venit
vitalesque vias et respiramina clausit.
nec conata loqui est, nec, si conata fuisset,
vocis habebat iter. saxum iam colla tenebat,
oraque duruerant, signumque exangue sedebat.
nec lapis albus erat: sua mens infecerat illam.
(II, 819-832)

Daphnis, a shepherd, was changed to stone by a jealous nymph, IV, 277-8:

Daphnidis Idaei, quem nymphe paelicis ira
contulit in saxum.

Juno, in anger at being reproached by the Theban women, changed them to stone (IV, 542-559).

haud usquam potuit scopuloque adfixa cohaesit:
altera dum solito temptat plangore ferire
pectora, temptatos sensit riguisse lacertos:
illa, manus ut forte tetenderat in maris undas,
saxea facta manus in easdem porrigit undas:
huius, ut arreptum laniabat vertice crinem,
curatos subito digitos in crine videres:
quo quaeque in gestu deprensa est, haesit in illo.
(IV, 552-559)

The Propoetides, who denied the divinity of Venus, were changed by her into stone (X, 237-242).

Anaxerete, scorning the love of Iphis, is turned to stone (XIV, 699-760).

It is interesting to note that all of the changes into stone were for punishment.

X. FIRE

Fire is one of the four elements, purer than air (XV, 243). It is an enemy to water (VIII, 728). Fire is rapidus, nitidus, rapax, edax, avidus, acrius, and spissatus (XV, 243). Vulcan is the god of fire (VII, 104; IX, 251). He is also called Mulciber (IX, 263).

There is an excellent description of Aetna, on fire with her sulphur furnaces, XV, 340-355:

> nec quae sulphureis ardet fornacibus, Aetna
> ignea semper erit: neque enim fuit ignea semper.
> nam sive est animal tellus et vivit habetque
> spiramenta locis flammam exalantia multis:
> spirandi mutare vias, quotiensque movetur,
> has finire potest, illas aperire cavernas;
> sive leves imis venti cohibentur in antris,
> saxaque cum saxis et habentem semina flammae
> materiam iactant, ea concipit ictibus ignem:
> antra relinquentur sedatis frigida ventis;
> sive bitumineae rapiunt incendia vires,
> luteave exiguis ardescunt sulphura fumis:
> nempe ubi terra cibos alimentaque pinguia flammae
> non dabit absumptis per longum viribus aevum,
> naturaeque suum nutrimen deërit edaci,
> non feret illa famem desertaque deseret ignis.

(a) Smoke

Calidus fumus surrounds Phaëthon as he drives through the sky in his father's chariot (II, 232). Rolls of black smoke that rose from Memnon's pyre covered the earth for a day (XIII, 600).

XI. NATURE IN GENERAL

Nature herself is called melior natura (I, 21; XV, 194): rerum novatrix (XV, 252); and edax (XV, 354).

Galatea is compared to almost everything in nature that one could think of, XIII, 788-806:

> candidior folio nivei, Galatea, ligustri,
> floridior pratis, longa procerior alno,
> splendidior vitro, tenero lascivior haedo,
> levior assiduo detritis aequore conchis,
> solibus hibernis, aestiva gratior umbra,
> nobilior palma, platano conspectior alta,
> lucidior glacie, matura dulcior uva,
> mollior et cycni plumis et lacte coacto,
> et si non fugias, riguo formosior horto:
> saevior indomitis aedem Galatea iuvencis,
> durior annosa quercu, fallacior undis,
> lentior et salicis virgis et vitibus albis,
> his immobilior scopulis, violentior amne,
> laudato pavone superbior, aerior igni,
> asperior tribulis, feta truculentior ursa,
> surdior aequoribus, calcato immitior hydro,
> et, quod praecipue vellem tibi demere possem,
> non tantum cervo claris latratibus acto,
> verum etiam ventis volucrique fugacior aura!

Perseus with the Gorgan head changes Atlas into a mountain and from then on the latter supports the world (IV, 630-661).

> quantus erat, mons factus Atlas. nam barba comaeque
> in silvas abeunt, iuga sunt umerique manusque;
> quod caput ante fuit, summo est in monte cacumen;
> ossa lapis fiunt. tum partes auctus in omnes
> crevit in immensum -- sic, di, statuistis -- et omne
> cum tot sideribus caelum requievit in illo.

Pythagoras gives an uninteresting account of the elements and the changes the world has undergone since the beginning of time (XV, 238 ff.). It is, however, interesting to note that the ancients had the same idea about the conservation of matter that we do to-day, XV, 252-258:

nec species sua cuique manet; rerumque novatrix
ex aliis alias reparat natura figuras.
nec perit in toto quicquam, mihi credite, mundo,
sed variat faciemque novat. nascique vocatur
incipere esse aliud, quam quod fuit ante: morique,
desinere illud idem. cum sint huc forsitan illa,
haec translata illuc, summa tamen omnia constant.

XI. CONCLUSIONS

Imagination and personification are the two terms that best describe Ovid's treatment of Nature in the Metamorphoses. The descriptions of the Cave of Sleep (XI, 592-615), of Phaëthon's journey through the sky (II, 44-366), and the Palace of the Sun (II, 1-18, 23-30), are some of the most wonderful effects of the imagination that have come down to us from antiquity.[1] The crowded incidents inthe description of the Cave of Sleep and the wierd atmosphere in which they are involved, show the poet at the very height of his genius for description. His imagination is discursive rather than concentrative. It ranged rapidly over the whole world of ancient fable and romance, over every region known to story, every picturesque aspect of the natural world, but did not take up its dwelling at Thebes or Athens and regard them as the scene of some complete action of deep human significance.[2]

Ovid's idea of metamorphosis brings out his repeated use of personalization. He uses metamorphosis to explain the analogies of grace and tenderness in trees, plants, and flowers.[3] He was always putting himself in the place of plants and animals, and thinking how one would think in their position.[4] His plan was to embrace in a

[1]Geikie, op. cit., p. 103 and p. 238.
Sellar: Roman Poets of the Augustan Age, Horace and the Elegiac Poets, Oxford, 1892, p. 358.
[2]Sellar, Horace, op. cit., p. 354. [3]Sellar, Horace, op.cit.,p.361.
[4]Martinengo-Cesaresco, op. cit., p. 164.

long series of tales, bound together by a slight connection, the great mass of tales of supernatural agency and heroic adventure, to tell the story of the world from Chaos down to his own time. The idea that gives coherence to this mass of tradition is the idea of the transformation of human beings by supernatural power into constellations, stones, trees, plants, streams, and in some cases the reverse, as in the re-creation of the human race from the stones thrown down by Deucalion and Pyrrha (I, 399 ff.), and the change of mushrooms into men (VII, 393).

Often Ovid makes his personification so complete it is hard to tell whether the thing or the thing personalized is meant. This is true in the case of Mount Timolus, who is made the judge of a contest in music between Apollo and Pan (XI, 157 ff.). Arethusa, the water-nymph, is confused with her pool (V, 409 ff., and 572 ff.). The sea-god Neptune is often confused with his waters as I, 274 ff. Vulcan as a god armed Achilles and as fire burned him, XII, 609, "armarat deus idem idemque cremarat."

Trees are constantly felt to be personalized. Either some dryad is within them or some mortal who had been changed to a tree. Thus the oak sacred to Ceres contains a nymph whose blood flows when Erysichthon strikes the tree (VIII, 743 ff.). Ovid tells us many metamorphoses of human beings into trees; Daphne into a laurel (I, 452 ff.), Syrinx into reeds (I, 689 ff.), the Heliades into poplars (II, 329 ff.), Philemon and Baucis into an oak and a linden (VIII, 620 ff.), Dryope into a myrtle (IX, 330 ff.), the nymph Lotis into a Lotis tree (IX, 346), Cyparissus into a cypress tree (X, 126 ff.), Myrrha into a myrrh tree (X, 298 ff.), the Thracian women into oak trees (XI, 67 ff.), and an Apulian shepherd into a wild olive (XIV,

517 ff.).

By none of the Latin poets was the personification of the winds more graphically carried out than by Ovid.[1] He employed all the resources of his brilliant fancy in a picture of the South wind with which, as he says, Jupiter had decided to destroy the human race. He shuts up all the winds that put the clouds to flight in the cave of Aeolus but lets the South wind out, flying with dripping wings, his terrible face covered with a black clouds; his beard is heavy with clouds, and water flows from his white hair (I, 262-269).

That Ovid had some real feeling for Nature we cannot doubt. He has the liveliest sympathy with his creations and the keenest curiosity about all that they do and feel, and the transformations through which they pass; the keenest enjoyment of wood,mountain, sea, and lake with which he surrounds them. The great charm of the Metamorphoses is derived from the picturesque scenes in which the adventure is laid, and the atmosphere of idyllic sentiment that surrounds it. It is the intermingling of the sensuous feeling of natural beauty in its purest and freshest influence, which has made this poem a favorite.

The mountains and streams of Arcadia have a peculiar attraction for the mind of Ovid, to whom Nature appealed in its wilder and more picturesque aspects, rather than its tranquil beauty or sublime grandeur. He had nothing of the higher speculative curiosity as to the laws and processes of Nature. The outward spectacle of things was sufficient to him. When he describes the beauty of the real world there is poetry. The kind of scene he takes most delight in painting is that of a cool, clear stream in the deep woods

[1] Geikie,op.cit., p. 217.

and haunted by the nymphs, green grass growing on the water's edge. Examples of such pictures are the spot where Narcissus first saw his reflection in the water (III, 407-412); where Proserpina gathered her violets and lilies (V, 385-391); the fountain of Arethusa (V, 587-591); a nymph in the train of Diana finds rest (II, 455-6); the pool in which Hermaphroditus bathed (IV, 297-301); where Dryope gathered flowers (IX, 334-5).

Ovid knew the sound of the pine-groves when the southeast wind whistled through them (XV, 603).

Where he pictures scenes that have deeply affected him his feeling for Nature and his descriptive power are most effectively combined, as for example the description of the storm at sea in which Ceyx was drowned (XI, 478 ff.).

There is greater charm in Ovid's accounts of the fauns and nymphs, semidei, than in the real gods. His imagination is more at home in the forests than in the celestial spheres. He cannot conceive what calls for reverence or inspires the poetry of awe. He has no sense of mystery, no feeling of anything sacred either in life or above life.

The comparison of the death of the youth beloved by Apollo to a flower (X, 190-195) shows Ovid's affection for Nature, at least external Nature.

Several beautiful aspects of Nature that Ovid never mentions are the sunset sky, the beauty of the moonlight, the gentle patter of the rain, the autumn coloring of the leaves, waterfalls, the beauty of the mountains, or of the snow. Some of the tiresome and decidedly unpoetical descriptions of Nature are the development of the universe from Chaos (I, ff.), the list of places touched by Phaëthon

(II, 215-271), and the account of the trees that are drawn to Orpheus (X, 86-105), accounts which one could read from any natural history.

But "in the exuberance of fancy which creates materials for narrative, in the power of making natural scenes and the picturesque movement of life present to the eye, no Roman poet of any age equalled him."[1]

[1] Sellar, Horace, op. cit., p. 344.

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